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PROF. P. V. RAMANUJASWAMI, M.A.

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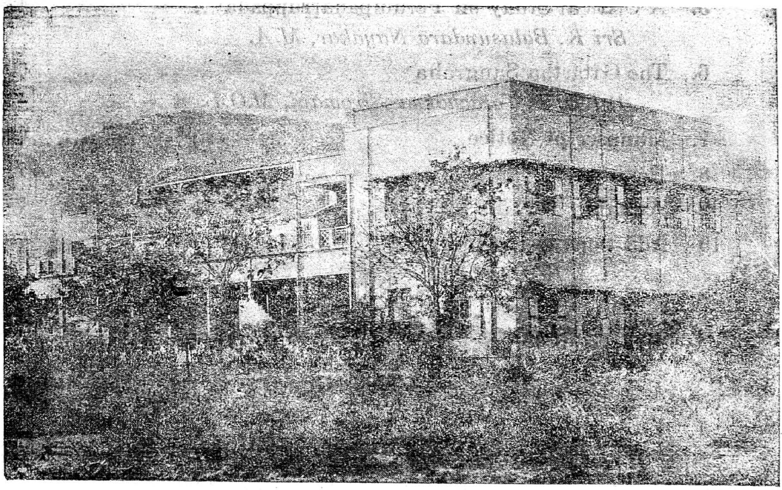

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THE GĪTĀ AND THE KATHOPANISHAD[1]

BY

DR. K. C. VARADACHARI, M.A., Ph.D.

I

Ancient Vedic Thought is a mine of information for all seekers after knowledge. The Gītā is said to be the essence of the Vedic Thought. The general tendency therefore has been to study the Gītā and claim that all is known when it is known. A correct appraisal however seems to demand that after reading and understanding the Gītā if one goes to the source, the Veda, one would find great treasures. The Gītā was wonderfully expounded to Arjuna by Sri Krishna for the sake of granting the final word, the word that would save humanity really. The Gītā has many passages which are common to the Upanishads. In this short paper it is shown how the passages in the Kaṭhopanishad and the Gītā are addressed to different *adhikārins*. It is well-known that what is sauce for the goose is not sauce for the gander. Different psychological conditions and abilities have to be dealt with differently. This principle the ancients knew is sound. It prevents waste of energy and on the whole secures maximum social and spiritual benefit.

The problem of the Kaṭhopanishad is the problem of attainment of the immortal status through Yajña or works. That Yajña secures the immortal abode, from which there is no return to

1. Published in Hindi Translation in the Venkateswara Samachar Deepavali Number, 1950 Bombay.

the mortal existence. The second problem is the problem of knowledge as to what happens to a soul on liberation? These two problems were presented to Yama by Naciketas in the form of two boons, the second and the third. Yama grants the two boons: but he considered the third boon more important than the second. Even though the first knowledge, namely the knowledge of the construction of the Nāciketa fire-altar leads to the supreme peace, the knowledge of the state of the soul after liberation is said to lead to a higher status of being—the Paramam Padam from which there is no return. There is conquest over death and birth from the first knowledge itself. This cannot be mere *preyas* and the Taittirīya Brāhmaṇa and the Mahābhārata versions do not think so. The Upaniṣad however almost seems to suggest that the goal arrived at by the Nāciketa fire altar is lesser because Yama makes a great point about the imparting of the great secret whilest he made no protest of any sort for imparting the knowledge of the Triṇāciketa-fire-altar. Are we entitled to draw the conclusion that *preyas* was taught in the second boon and the *śreyas* in the third boon? And does it suggest itself to us that these two boons indeed refer to the Īśāvasyōpaniṣad passage: " avidyayā mrtyum tīrtvā vidyayā amṛtam aśnute "? Or shall we be correct in interpreting this to mean that the benefits that accrue to the follower of Sānkhya (jñāna-marga) are identical with the results that accrue from the path of karma as Sri Krishna has stated in the Gītā:

> Sāmkhyayogau pṛthag bālāh pravadanti na paṇḍitāḥ ।
> Ekamapyāsthitas samyag ubhayor vindate phalam ॥ V. 4.

This is an important point to remember because some great commentators like Sri Śankarācārya do consider that the second boon is of the order of *preyas* whereas the third boon is of the *śreyas*. The internal mental condition of the asker of the boons seems to be absolutely against any desire for *preyas*. He was unseduceable. Nor was he afraid of death.

In the Gītā the first problem is that of life and death. The great slaughter of kinsmen had to be done for the establishment of righteousness and of rights understood in a social sense. Arjuna did not like to kill those whom he revered and he was upset by his own imagination of the consequences that might result from the

war. Sympathy, awe, terror at the prospect of social collapse of values made him shrink from the carnage. Weak-mindedness, sense of guilt and sin seem to have characterised the great warrior. In contrast to this attitude we find Naciketas who has been gifted away to Death, Mṛtyu or Yama, saying:

"bahūnām emi prathamo bahūnām emi madhyamaḥ ।
kim svid yamasya kartavyam yan mayādya kariṣyati ॥
anupaśya yathā pūrve pratipaśya tathāpare ।
sasyam iva martyaḥ pacyate sasyam iva jāyate punaḥ ॥" I. 5-6.

This was the psychological development of the soul of Naciketas which had already contemplated on the process of birth and death and its rebirth in the world even like corn. There is no trace of fear in the words of Naciketas, no anxiety or sorrow to embitter his passage to death. Even the very words are almost repeated by Sri Krishna when he tells Arjuna:

bahūni me vyatītāni janmāni tava cārjuna ।
tānyaham veda sarvāni na tvamvetthā parantapa ॥"

Naciketas, though not like the Avatār, knew the process and even the other instruction that later on in the Upaniṣad comes from Yama, that neither is one a killer nor the other the killed, for the first boon of Naciketas was to request Yama to make his father kindly to himself. To seek the welfare of one who was unkind to oneself is the expression of the inward understanding of the truth that neither the killer nor the killed are really responsible. Naciketas arrives at a point when the question of fear of death seems to torment or terrify him no longer. He is a jñānī, who had arrived at the point when he seeks the highest truth alone, whom the Gītā had described—"bahūnām janmanām ante jñanavān mām prapadyate ।" Rightly then Naciketas was a śreyas-seeker, a brāhmaṇa fitted for the Brahman-knowledge, Brahma Jñāna. The Gītā is addressed to an enlightened warrior, an arthārthī rather than a jñānarthī, and an ārta (a distressed person) despite the use of the word "śreyas" in "yacchreyaḥ syān niścitam brūhi tan me śiṣyas te'ham śādhi mām tvām prapannam." (II.7). Sri Krishna no where advises Arjuna to take up the dharma of the higher but exhorts him to do the duty of his station and birth, though for the understanding of *these* it was obviously necssary to traverse the whole field of knowledge *(tattva)*, means

(*hita*), and ends (*puruṣārtha*). The word '*śreyas*' in this context is a limited one; it means what is good or best under the circum stances for Arjuna, which would make him sinless *(apāpa)*. The problem of the conflict of Arjuna was in a sense much more difficult than what we find in the Kaṭhopaniṣad.

Despite the identity of the passages in the Kaṭha and the Gītā the climate of the one is different from that of the other. The higher consciousness of the Upaniṣad has to be taken into consideration in interpreting the passages there, whereas in the Gītā, the Lord has descended to teach a dharma which is needed for the worldly and the laymen which will lead them to the higher dharma.

II

The Kaṭhopaniṣad analogy of the chariot and the Charioteer (I. iii. 3.) is also meant in the Gītā. But the Lord almost shows the importance of the self in the government of the entire body. The charioteer ātmā is to be known only through effort by the Yogins- "yatanto yoginaścainam paśyantyātmanyavasthitam" XV. The Kaṭha seems to suggest that the self is the category that controls the senses that run after the objects of sense and yoked to the *manas* it should control them thoroughly and always. And it is in the context of self-government or government by the self. Sri Krishna intimates it is government by the Supreme Self in all beings that leads to right government. The government may be by Kāma when it would be mightily used for the destruction of all, for Kāma is mightier than indriyas, manas, buddhi and is itself dominant over all. This is said to be the meaning of the great verse III. 42 Gītā:

Indriyāṇi parāṇyāhur indriyebhyaḥ param manaḥ ।

Manasastu parā buddhiḥ yo buddheḥ paratastu saḥ ॥

by Sri Rāmānuja.

The following are Kaṭhopaniṣad verses (III. 10-11).

Indriyebhya parā hyartha arthebhyaś ca param manaḥ ।
Manastu parā buddhir buddher ātma mahān parah ॥
Mahataḥ param avyaktam avyaktāt puruṣaḥ paraḥ ।
Puruṣān na param kincit sā kāṣṭhā sā parā gatiḥ ॥

Here it is the distinctions between the categories of being showing how the subordination of all the prior categories had to be done to the higher ones in a deliberate manner. Thus one reaches the Higher who controls all the other categories, through discrimination. There are two masters clamouring for charioteership, Kāma and Ātma. Both are superior to the vikritis, buddhi downward and Ātmā is superior to Kāma which is but the form of Prakṛti.

Whether it is Karmayoga or Jñana Yoga it seems to be necessary to make the self the master of works as of knowledge. The Gītā goes in this sense in advance of the Kaṭha when it instructs the path of Surrender to the Lord and the doing of all duties, works and thoughts as offering to the Lord alone. By this devotion to the Lord increases and man begins to enjoy not merely that which is good (śreyas) but also that which passes for 'preyas'. Such wealth that one gets as an instrument of service to the Divine and not as an end sought after.

Therefore I have put down my reflections on the two works in the hope that scholars would consider the Upanishads to be in general addressed to the jñānārthins rather than mere mokṣārthins and dharmārthins. Hinduism has works suited to all but it should be noted that proper understanding of them can only be had if we take their context and climate.

HUMOUR IN PHILOSOPHY[1]

BY

Dr. K. C. VARADACHARI, M.A., Ph.D.

The attempt to make what is serious business something that is not serious or at least something that need not be taken seriously, at the beginning at any rate, is rather doubtful of success. But Philosophy is neither so serious as it is sought to be made out nor so trivial as any attempt at cheap teaching of it may make it. I am therefore to explain this difficult situation which is indeed humourous. Humour is precisely the situation which to an observer appears to be non-sensical, ridiculous but to the subject absolutely serious. A philosopher accordingly appears to many as a figure that is cut out for humourous reference. He has been included under a general class comprising poets and fools. But there surely is a difference. A philosopher not only looks at things but also at himself and looks at others from their own points of view as also looks at himself from others' points of view. A poet may do this imaginatively, a fool rather inconsistently, but a philosopher does this systematically and hopes to be able to ascend back to the height. He appears to revel in paradoxes, and paradox is the soul of wit, but these paradoxes may puzzle the uninitiated, appear as just play of words, and pose. A comic philosopher may thus enjoy himself in this constant exercise of logical subtleties. I have seen people amused at the very important question 'what supports which—the ghee the vessel or the vessel the ghee?' This humour is often interesting and yet serious. Behind every paradox and behind every view there lurks problem which could be approached with the attitude of a seeker after truth. Every humorous situation has a serious purpose—the Discovery of Truth.

Similarly every serious occasion has a humorous side, the human side. Therefore is it possible to approach the problems of Philosophy from the more human and humorous side and reveal the nearness of the problems which the more serious-minded man

1. Published with the kind permission of the ALL-INDIA RADIO, VIJAYAWADA Talk Broadcast on 17-7-1951—9-15 P.M.

have made remote and abstract. That is being done in literature and in arts. Socrates had shewn the vast problems of truth to lie near our very door through his dialectical questioning and jest cleverly turned to yield a sense of humour in the audience. The exploitation of the dialectical method and mythology in the teaching of Philosophy is undoubtedly a necessity for it makes the teaching of Philosophy homely, suggestive and lively. The secret of Ancient Hindu thought lies in this essential homeliness of its understanding even when soaring into the realms of highest fancy.

The modern age has many novel features. It breaths the air of freedom and propagates the cult of liberty and egalitarianism. The freedom from limitations of space and time and want are all worthy features of our age. With this growth of the sense of freedom it has also devised the significant apparatuses of reason, rationalism and rationalisation which are said to be adequate means for the attainment of such worthy ends. All these have become commonplace opinions if not sentiments of the ordinary citizen, since science has promised and achieved tremendous spectacular successes. The humanities such as the study of thought and activities of human individuals had in singular contrast not offered any such freedom from limitations. On the other hand with their emphasis on rightness and law, the humanities have laid limitations on the freedom that can be won in the fields of science. Humour has apparently nothing to do with this aspect of the interestingness of the humanities or of science for the matter of that The real humour, rather grim indeed, lies in the fact that searching for freedom from limitations of space and time, man has become a creature of want and wealth, desire and comfort ; and the joy that came with the opening of the Pandora's box has been smothered by the cry of anguish at letting loose the Furies So much so we have begun to ask whether freedom can be won at all and if won whether it is worthwhile. Just as the facts of science are limitations on theory, so too human nature and ideals have been limitations on human conduct. Striving for freedom paradoxically means getting bondage and the philosopher suggests whether striving for bondage man cannot become free. It is precisely the discovery of the limitations of science and philosophy that gives a sense of humour which is the knowledge

of the unpredictable and chance in human affairs, what Hindu thought designates by the term *daivam*—the transcendental.

The everyday man somehow does not like seriousness. He would like to take a holiday from hard thought and consistent conduct. There is however a delight that could be extracted from the study of such men. Even today men ask the same questions that men two or three thousand years ago had asked. Even today the same answers are being given with but such changes of language or variations of jargon adapted to the audience trained in different modes of thought. The climate of opinion and fashion has changed only the form and not the substance of either the qustions or their answers. For example, in ethics the question is asked why a man should speak truth and not a lie. Obviously because a lie cannot be made universal conduct. A lie works only as long as all others are truthful or honest. The old story of deceipt practised by some merchants of a town to worship God with milk taking water instead deeming that others would bring milk and so their deceipt would not get detected, is a story of teaching this by humour. So too with all vice. This approach of showing up the ridiculousness of incorrectness with living examples is an instance or humour teaching truths.

Or let us take another example. It must be confessed that the one freedom that the modern mind has secured for itself with such violence, propaganda and war for liberty, equality and fraternity is the freedom from thinking on things that matter. The modern Age of Reason is governed by mobilised opinion ; and opinion is never a sure guide to good life or thought. The ancient parable of an old man, his son and the donkey shews with peculiar flavour the humour of the situation. Common man—alas he is a fiction—is governed or rather tossed by a amultitude of cross opinions albeit apparently helpful. In philosophy this illustrates the danger of accepting opinions however well-intentioned. If opinion is to be accepted it must have to be well-attested and dependent upon the character and equipment and intelligence of the attestor. This is the meaning of *āptavacana.* How much depends upon the informant's character is illustrated by such humorous episodes found in any number in the Panchatantra which is glorified as a book of wisdom both philosophical and practical.

Or again take the problem of knowledge when approached from the point of view of ordinary sensations. We are all subject to illusions; we see a post and mistake it for a man; we see mirage in a desert or an asphalted road; a rope is mistaken for a snake; we see the whirling fire-brand as a circle; an oar dipped in water appears bent and so on. All these are capable of making men behave ridiculously and have formed subject-matter of jests. Perverted minds have perverted visions and perceptions. This truth has with classic perfection been presented with grim humour by the great Vyāsa in the Sabhā-parva of the Mahābhārata—the poor perverted ones like Duryodhana fell into illusions the most humorous. Bilvamangal who caught hold of a huge python mistaking it for a rope suspended by his thoughtful beloved and ascended to the terrace of her house is indeed a humourous situation. Infatuation has no eyes. But what underlies this illusion? The discovery of the laws of Matter gives a heightened interest to this undependability of the senses and perhaps yields a new field for creative minds for creating illusions as modern Cinemotography is doing. And yet when some philosophers declare that *all* sense-reports are illusion and māyā due to ignorance, that is an occasion for showing that generalisations of thought on the basis of a few instances are erroneous and fruitful sources of humour. Just as a partial truth can be a source of error, a partial untruth can be a source of truth.

All this shows that a living approach to the ever-renewing problems of Philosophy that willy nilly affect all minds is a necessity. They are not always amenable to solutions from any single point of view. It is the essential quality of a humorous approach to look at things upside down or downside up. Either men must think so or imaginatively create or construct this situation. This the philosopher has made into a perfect technique and shares the purpose of the humourist. G. K. Chesterton had made this technique a perpetual enlivener of his paradoxes in his essays and stories; to many they appear humourous and ingenious if not silly, but to him it was the most arresting and direct way of presenting high seriousness in comic form, and through this comic form teach the high seriousness of philosophical wisdom. Shaw once remarked that one of the most humorous facts about the Soviet Philosophers or Dictators is their lack of humour or rather the habitual pose of high seriousness. Ancient wisdom however

delighted in the exploitation of paradoxes and in the lightness of humour that reveals the colours and contrasts and objective reactions of the observers. It combined this with subjective seriousness in the pursuit after total comprehension. This double view gave Indian Philosophy its concept of Līlā, which is neither mere illusion nor meaningless play but an essential quality of self-revelation, self-power and self-illumination in terms of opposites and contrasts which need each other for a perennial experience. It is one of the drawbacks of occidental philosophy that it almost left this lightness of vision of contrasts to poets and psychologists. Much of the despair and fright caused by modern academic philosophers is certainly due to their abstract idealism and pursuit of abstract consistency which humorously or paradoxically enough betrays inconsistencies and straight-jacketedness of which they are sublimely unaware. It is again the failure of some philosophers to arrive at the peak of sympathetic intuition or awareness of other aspects that makes them either extremely forbiddingly serious or sceptics and doubters. But scepticism when it is seen to be humour turned-serious half-way, becomes a living avenue to truth and comprehensive delight And so too doubt when it is seen to be humour tied to serious opposition, becomes an avenue to truth. What is needed is the artist's touch that makes doubt and scepticism living and dynamic attractions to the soul yearning for infinite comprehension.

A dynamic return to the problems of philosophy then can be undertaken since they are not foreign to the life of the ordinary man. He indeed confronts them but is lost in the confusion of its contrasts and contradictions, and variations. These can be shewn to be the sources of humour and wit when men are unable to adapt themselves to them. The philosopher does not stop at the affective result of humour but goes boldly forward exploring the possibility of their wherefores and whys. If men even young can be made to be interested in the growth of a flower, the hoots of an owl and the movements of bats, and if the greatest attempts in history have to do with the growth or individuals and groups, Philosophy then can be shown to be the human interest in the multiple-sidedness of experience. Taught in the language of unsophisticated human experience, Philosophy will always have an abiding quality of interest underlining science and art, for it is their synthesis and culmination.

"CONCEPT OF MAN AND THE PHILOSOPHY OF EDUCATION IN EAST AND WEST."

NATURE OF MAN.

BY

Dr. K. C. VARADACHARI, M.A., Ph.D.

Any philosophy of education would very much depend upon the concept of what a man is. There are many views about what man is, though there seems to be a large amount of agreement as to what the spiritual part of him or the soul-aspect is. The person whose education it is with which we are concerned is an embodied creature or spirit. There seems to be no doubt about the actual condition of the consciousness he has. It is limited or conditioned, ignorant in many directions, and partial or fragmentary knowledge is all that he gets. There is also a wide area of agreement in respect of the knowledge that is got by him through his sense-organs and through his logical abilities. The purpose of Indian thought is to liberate man from his fragmented existence or knowing by a radical shift from the sensory or inferential processes to the utilisation of the spiritual or direct cosmical or, as the Modern Sage Sri Aurobindo styles it, the integral immediate knowing by the self. Even here though there have been some differences as to the theory of knowing between the Vedantic Schools, there is no doubt that mystical knowing—a knowing or grasping of the unity in diversity without annihilating the diversity but granting a more secure reality to the diversity in the Unity - is what can be a fundamental educable ability in each individual.

Man is an evolving being. The word 'evolving' may mean just the process of continuous ascent to higher and more adequately adapting form of living. This is certainly not the idea behind much of Indian Thought—by which I refer primarily to Vedāntas. But there is no doubt that if evolution is the process of growing out of or manifestation of the immanent spiritual nature gradually from the veils of ignorance and material formation, the soul as spiritual regains its nature, as a fully conscious or universal cons-

ciousness which is indeed also a consciousness both subjectively fo freedom from Nature and its ignorance (mukti or moksa) and objectively of Nature (the bondage that it was). Jainism and Buddhism also are agreed about this 'transcendence' or 'conquest,' which is in cognitive terms known as knowledge (Jñāna). To know Nature itself as a field of Divine Action which is only action done in the knowledge that All in the Nature and Souls is of theDivine is the end. There are several points of coincidence between the Medieval East and West or the traditional East and the traditional West. The emphasis on self-discovery or the discovery of the self as the spiritual entity which ought to be freed from the Nature or body or be the intrinsic value of itself which has been lost in the pursuit of Natural ends, is a point of great importance.

We have to reckon three entities, Universal, the Individual and Nature or God, Soul and Nature. The inseparable relationship between these three is accepted by the Viśiṣṭādvaita of Ramanuja, and all that we are aware of is that these inseparable relationships have to be interpreted rightly. A wrong emphasis on any one or the other of the categories due to preoccupations with one or the other of the categories has led to a lot of confusion and delusion. The individual *qua* individual is seized with the purpose of becoming aware of the Universal, central to his meaning and existence or his 'self' and of knowing himself as the expression or function or dharma or *prakāra* of the Universal Spirit. The intimate conviction that the individual is charged with the purpose of discovering within himself the Universal Spirit for which purpose he acts in a cosmic manner that is in a disinterested self-surrender to the Divine as the Viśva or the All, leads him to the realisation that he is the body of the Divine. Education in this consciousness is to draw out the essential principle of Divine Oneness or the One abiding, supporting and controlling Deity in All in oneself. Monotheism reconciles itself in the Polytheism of the other individuals because it begins to perceive that the One Divine can and indeed does appear and indeed exists as the many Gods.

Universal Religion is possible only when men begin to realise that God is One who is also many or having infinite personalities

1. Reply sent to the East-West Conference held at New Delhi 1951 December at the invitation of the Indian Philosophical Congress.

or functions, each of which is infinite, indescribable or holy As with our Idea of the Concrete Universal Godhead realised by all sages and mystics, despite differences of language and experience, as real and necessary for individual realisation and freedom from intestine conflict and World–Freedom and Peace, so also the realisation of the identity in nature as functions of the One Divine Spirit or God or Brahman is a necessity. This is again possible only when each soul is considered to be an end in itself as Kant put it, because it is 'eternally seized or indwelt by God'. as such is a bhāgavata (having the Divine), and not merely as a means. In the West also this same idea is deep-rooted and the Political life of the West (and its instrumental theory of Nature as a means) reveals that recognition. Indian thought can grant this inward respect for all individuals and to life itself a deeper character and greater amplitude. There is not much fundamental difference in the ideas but in the technique of realisation The beliefs in the possibility of transformation of Matter itself as capable of being (and holding that it is always such) an instrument of the Divine and a field for the manifestation of the Divine is dominently pursued by the West, and Hegel has given it a great impetus. For Hegel Nature is Objective Spirit; State is the temporal Absolute, the individual is a means for the Realisation. of the Absolute in the temporal and the objective. This is a lesson which East might take in order to explain an immanent transcendence possible and open to the soul, whereas the West must realise that the world is not an end in itself nor even the conquest of Nature but the means for the living realisation of the Souls as one supreme body of the Universal, spiritual and essentially valuable to the Divine per se. Collective life directed towards the exploitation of Nature and pursuit of needs of the body-physical, which mystic thought in East and West has shown to be a deviation of the pursuit, does not but lead to a sharing of the world at best. It has of course brought up problems of distribution and population etc., which have to be solved in a collective rational way. Those problems whilst urgent from the point of view of the ordinary man need of course a global vision and perception and reasoning freed from the prejudices of the individual or national and racial kinds. The Univeral however is not exhausted by the collective security means and measures. It promises a new dimension to being itself which would liberate

it from the pursuit of distributions and exploitations for pleasure, more than knowledge. If we shall certainly know man as a peculiar and significant unity of the Nature and God, for the realisation of their significant and eternal unity or inseparability, it would reveal man to be not merely a creature torn between the two but also to be a synthesis and fulfilment as the child of the Divine pair. The reconciliation of Nature and God in Man, through the perception or awareness of the Divine in Nature and in all other souls as their significance and meaning, is a truth that may be characteristically and in different ways and traditions be shown to seekers. This does not abolish the unique qualities of the traditions but lifts up the possibility of a universal intelligent understanding of world tradition.

The Universal's participation in a collective effort by individuals aware of and vigilantly acting in and for the universal values of the Divine who gives meaning to Nature and the individuals is an education which would enfold the twin truths of drawing out the spiritual and the universal immanent in each and the evolution of the natural by a gradual process of transmutation and translation of the individual and the hedonistic organisations or organs so as to take over the universal functions to which he is the heir.

East and West have agreed on certain fundamentals so far the Mystics are concerned. Whilst the emphasis on the monotheism and the monistic view have been dialectical poses opposing the polytheism and pluralism, this real opposition has and can be overcome when the reason of each individual synthesises in the spirit of the Mystic Wisdom of the Vedanta and Plato that the real monism must enfold and describe the pluralism, and monotheism should explain and grant strength to Polytheism. Rational Mysticism in education which suggests the universal of our problems is, it appears, capable of doing the job. But a large metaphysical and psychological understanding must be a prelude ; and teachers needs must have this supreme qualification. Educational Psychology has to be grounded not so much on science of physiology as on axiology.

There is no opposition between the East and West, though during the period after the advent of Science there has been preoccupation with Nature and Economics and the appreciation

of the poverty of individuals which, it was discovered, it is necessary to relieve. The preoccupation with the spiritual was that the real sufferings of the people were thoroughly forgotten. This is as much a snare as the other preoccupation with the Natural or the individual. Our present condition is that we are preoccupied not so much with the individual as such but with his very existence, his survival. Intelligent people have discovered that this cannot be solved by a programme of economy or politics, and we are faced with the problem of hope in the ultimate global wisdom of all men. Does Religion (and Education) promise this? So far the religions have not; on the other hand, they have developed new impervious ideologies and have had recourse to the most extravagant myths. A new educational theory must start over again the process of liberating the individual from old and stagnant but no less impervious ideologies and make him the seer of the universal, and the embodiment of the universal. This is the substantial freedom that education can encourage to discover and practice.

I agree with the view that we have no doubt that doctrinal differences may exist and be held if viewed in the right perspective, and all that men and teachers of the *unesco* can do is to supply this fundamental and foundational pattern: Man is the body (particular, individual, function) of the Universal Spirit (Ultimate, Brahman, God. Truth, etc.). So is the Nature (the World, Matter, Energy, Field). The Process is the realisation of the Universal by the individual (embodied in Matter or Nature). He is the meeting—place or junction of the Universal Nature and Universal Spirit. He grants significance and objectivity to both. The three are inseparable—a triunity. Nature is dependent, instrumental, objectivity of the Universal Spirit. All men are equally, though uniquely, bodies or functions of the Universal Godhead. They have a dual responsibility, not only to act in and for the Divine but also for the welfare and unity of all others of whom they are aware through Nature at first and through God at the end and in fullest realisation.

TELUGU LANGUAGE OF THE FIRST MILLENNIUM A.D.

BY

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(Continued from the previous issue)

SANDHI.

In the earlier inscriptions Visandhi or absence of Sandhi is frequent, and even when it is observed no rule seems to have been followed. In later inscriptions, *i,e.*, in those from the middle of the 9th century onwards, Sandhi was consistantly observed in poetical compositions, while in prose Visandhi also occurred frequently. The Koravi Inscription of Chaḷukya Bhima's time i.e. of about the end of the 9th century A.D. offers us a prose passage which may be considered as the standard Telugu prose of the time and of the period before Nannaya. This can very well be compared with the prose of Nannaya's time, and it also serves to indicate that a simple, grammatical prose style in Telugu was already in formation about the end of the 1st millennium A.D.

But the condition of the prose of the earlier inscriptions from about the 7th century A.D. to the 9th century A D. seems to be rather chaotic. Whether it is due to the ṇegligence of the writer himself or to the ignorance of the engraver of the inscriptions, we are not in a position to say. Or it may be that a standard language has not yet been evolved in Telugu by that time. Any way there was no uniformity as regards Sandhi in the language of the early inscriptions, and Visandhi or the maintenance of hiatus seems to be the general rule.

There are many cases in which the final consonant is not even combined with the following initial vowel :—

Samvatsarambuḷ irubhadi (Dimmagudi Ins.)
Samvatsarambuḷ enumbodi (Vipparla Ins. of Jayasimha)
ēlan erigal dugarājulu iccina (Chola Ins.).
Ūriswāmuḷ iccina stiti (Ahadanakara Ins.)
Paḍumātikōṭan enumbodi.
Ṛenāṇḍēḍuvelum ēḷucun (Vaidumba Ins.)

For the absence of Sandhi the following forms from the inscriptions of the early period, may be noted :—

Final *u* :—

Puddana Kālu—iccina pannasa. (Potladurti Ins. of Renati Chola).

Rēnāṇḍu-eḷuvēla—ēlucuṇṛi, (Satyāditya Chola's Ins.)

nāku—icciri (Nellore Ins.)

Pandubu...ārlapaṭṭu sēnu.

Paḍuvārambu—icciri.

aswamēdambuna palambu—agu.

Nēlayu—uruvuturi Bōḷa (Lakshmipuram Ins.)

Pandarangunu—ī-dharma nirvahanamu (Dharmavaram Ins.)

But in one or two places we find Sandhi is observed *cf.* mahāpāta*kunra*kun (pātakunṛu+akun).

Final *a* :—

Penpāra—iśarēnikin (Potladurti Ins.)

Mahārājullolana—inpuḻōli aṇapotulu.

ēḻuvēla—ēlucuṇṛi.

Pannāsa—īccinavāru.

enubodi vuḍla—āḍḷu.

Final *i* :—

inpuḻōli-aṇapotulu (Potladurti Ins.)

Chirumbūri—uttaradisa (Satyaditya's Ins.)

irubhadi—eṇḍu (Dimmagudi Ins.)

bali—indra bānarājurla (Kondupalli village Ins.)

enumbodi—annēṇṭi (Vipparla Ins. of Jayasimha.)

samarthuṇḍani—ātmānmatambuna (Dharmavaram Ins.)

Kāśyapa gōtriniki—iccina.

raccayirriki—iccinadi (Nellore Ins.)

dīni ki—inmalūri Kāpulu ,,

Raṭṭoḍiki—enurukalu (Gurindagunta Ins.)

dēniki—ahitambu (Macherla Ins.)

vaḍavariki—ūriswāmuḻ (Ahadanakara.)

ādityabhaṭāraniki—iccina (Addanki Ins.)

Generally Sandhi is observed after *u* and not after *i*, since the final *u* is mostly euphonic and the final *i* in many cases has a significance of its own. To prevent the hiatus a euphonic '*y*'—the palatal semi vowel—is generally introduced after the palatal vowel *i* in the later language. Even during this period this practice is not quite unknown. In one or two instances this 'yaḍāgama' is effected.

"mānisi-*y*-emmekāla" (Vaidumba Ins.)

"āḍlapaṭṭukuriti-*yī*-ūḍlandu."

In a few cases this enphonic '*y*' is introduced even after the vowel *u*, which appears rather strange.

Kuducuvāru—yiṛlakānu (Vipparla Ins.)

Cheıuvu—yēḷuvāru.

Vishayambu—yēḷēvāri.

The dative (or according to the grammarians the genitive) termination '*ki*' is considered to be a 'drutaprakritika' *i.e.*, a termination ending in the nasal *n*, as also '*ku*' which is only a different form of the same. A few forms of this Dative '*Ki*' with its final nasal occur in these inscriptions. e.g.

"Penpāra iserēnikin" "ēlinarēnikin" (Vaidumba Ins.)

Bhatāraḷakun etc.

and when these are followed by an initial vowel, the nasal is combined with the vowel, in later language. But during this period, the nasal itself is generally dropped and the hiatus is maintained, as we have seen above. In later inscriptions we see the nasal combined with the following vowel or even Sandhi effected :—

kusumamicce *danaku nasamu veruga* (Somaldẹvi Ins.)

nīkēmi valayu (Koravi Ins.)

dana keni (Dharmavaram Ins.)

Other euphonic changes after the final *n*, like the conversion of surds *k*, *c*, *ṭ*, *t*, & *p*, into Sonants *g*, *j*, *ḍ*, *d*, & *b*, are sometimes not effected in the language of the earlier inscriptions.

Iserēnikin—tēni (Potladurti Ins.)

maharājulakun—pravardhamāna (Vipparla Ins.)

marutrugānu—tāgiri.

But we have also a few instances like the following where the surds changed into sonants after the final *n*.

nāku—baṇi sēsina.

srīslaku—bandumu vaḍlapaṭṭu.

padēn—dumbu.

In later language the change is observed regularly :—

ātmān matambunan—banchina..

pandarangun—baṇcina.

ājilōn—jūche.

disaguḍlum—brākārambu.

Chōḷanin—jēkoni etc.

When these initial surds *k*. c, *ṭ*, *t*. *p* follow words that are not in case relationship, *i.e.*, words in the nominative case, they are generally lightened in pronounciation and are thus changed into *g*, *s* *ḍ*, *d*, & *v*. This lightening of the surds (after non-nasal sounds) is called "gasaḍadavādēsa" by Telugu grammarians. This change is particularly seen in 'dvanda compounds'—as in "talli + tandri = tallidandrulu." "Kūra + kāya = kūragāyalu, "anna + tammudu = anna dammulu" etc. The change is perhaps due to the lightening of the accent on the first syllable of the second word when it forms part of a compound. This lightening has changed the nature of the surd, converting it into a fricative or sonant—*s*, *v*,—*g*, *ḍ*, *d*.

This principle of 'gasaḍadavādēsa' is one that is regularly followed in the language of the inscriptions, though it is considered "*bahuḷa*" by later grammarians.

Swasti, Sri—Sōḷa mahārājula (for Cōla) (Potladurti Ins.)

vē—seṟuvulu (for ceruvu = tank) (Satyāditya Ins.)

vē—vānṟūṟlu (for pānṟuṟlu) ,,

mūṇṟu—vuṭlu (for putlu).

ārlapaṭṭu—sēnu (for cēnu = field) (Vipparla Ins.).

vē—gaviḷāḷu (for Kaviḷāḷu) (Lakshmipuram Ins.)

guṇa-gaṇābharaṇuṇḍu—danakeni (for tana) (Dharmavaram).

nirvahanambu Sēsi (for cēsi) ,, ,,

paṭṭambu—gaṭṭina (for Kattina) (Addanki Ins..)

bōyakoṭṭambul—vandrendu (for Pandreṇdu).

srīniravadyuṇḍu—sittajāta samuṇḍu (for Citta.)
koṭṭamul—bodici (for Podici).
acalapuramu—socce (for cocce).
bayal—sēsi.
aḍavi—sonpe (Dharmavaram Ins)
oṇḍu—sōṭu meccaka (Bezwada Ins.)
pāpambu—damaku etc., eṭc. (Bezwada Ins.)
indu—vratyakshamba yanna (Bezwada Ins.

andu and *indu* are now considered as 'Drutaprakritikas' *i,e.*' as words ending in nasal *n*. But during the period of these inscriptions they seem to have been considered not as locative forms ending in *n*, but nominative forms ending in *u*.

In prose Sandhi is not strictly observed even in later inscriptions:—Chēbrolu—yēleḍuvāra (Bezwada Ins,)

aśṭamiyu-ādityavārambu nāṇḍu; polagarusugānu-uttarambu nēla; parihāruvu-icce (Venkayachoda's Dongalasāni Ins.)

If the previous word is a verbal participle or one standing in attributive relationship there will be no sandhi and the hiatus is generally prevented by the introduction of a euphonic *y*—(yaḍāgama).

nī chēsina—yupakārambu.
Sukhambuṇḍi—yokanāḍu.
nēla—yellan gāvambūni.
Sēkoni—yindu.
Mahārajulayu—nolambiyu.

The aorist participle in the early language ends in um—as āgum, pōgum, chēyum etc., later changing into āgun, pōgun, chēyun. This final *n* is dropped when it is followed by words with an initial consonant, but it combines with the following vowel when it is followed by a word with an initial vowel *e.g.* pōvu vāḍu, chēyu vāḍu but pōvu—n—ātaḍu, chēyu—*n*—ātaḍu We have in these inscriptions forms like 'agunēṭi, (Dummagud. Ins.)' eṇumbodi annēnṭi (Vipparla Ins.), ēnagunēṇṭi (Dharmavaram Ins). From this it is clear that this final *m*, not found in later language, has already changed into *n*.

The form 'asvamedhambuna phalambu,' occurs in two or three inscriptions. Such forms occur in Post Nannaya period also. The word *aswamēdhambuna* stands in attributive relationship and not in locative case. Hence it does not end in a nasal and it means the fruit of (having performed) Aswamedha.

Thus it is clear that though sandhi is not strictly observed in some of the earlier inscriptions, the general principles regarding Telugu sandhi have already been formed and began to be strictly observed in poetical composition even before the period of Nannaya.

The Noun

In these early inscriptions we meet with many nouns, and forms of words, which are quite unfamiliar to us in later times.

Some peculiar words not found in later language :—

Pannasa, Pannāsa—a grant of land or of a village made to somebody.

Marutru,—Maruturu or Marunturlu = a measurement of land.

Raṭiguḍi—Ruṭṭaguḍlu=Perhaps connected with the word Rāsthra — kūta later developed into the form Raḍḍi or Reḍḍi ; or this may be a dēsya word later Sanskritized.

Gāmunnḍi—Perhaps from grāma - kūṭa.

Kalā kaṇḍugum, Paḍuvarambu = names of some taxes to be paid on a piece of land.

Muṭḷu—Mututhlu—pasindimuṭḷu—Muḷuḍa etc. The Head man or a person carrying some authority of the king in a village.

Bōya, Bōḷu, Bōḷa, etc. = perhaps derived from Sanskrit word 'Bhōjaka'. One who enjoys a piece of land in a village by cultivating it. bōla—pl. of bōya.

Drammamulu = a kind of coin—(Drāchmas ?).

2. Some names of persons in sanskrit, with the honorific suffix '*Arya*' at the end, like Bhadrārya, Rudrārya, Veerarya, assumed the forms Bhaddajja, Ruddajja, and Veerajja,' in early Prakrit inscriptions–(Vide Mattēpādu Ins. of Damodara Varman). This suffix '*ajja*' of the Prakrit inscriptions, later on changed into '*ayya*' and '*aya*' *cf.* Dinakarayya (Ahadanakara Ins), Ayyapayya (Dharmavaram

Ins.), Pēraya, Nalla Jereya Koduku (Koravi Ins). '*Ar*' and *ār* also came to be suffixed to this '*aya*' as honorific suffixes, during this period—Kondayār, Swasti Sri Bandayār; Bādisarmāriki.

Kālu, *gāru*, *vāru*—also came into use as honorary suffixes. *cf.* Rēvaṇakālu, Puddaṇa*k*ālu, Pālaṟē-gāriki, Vraccina-vāriki.

'*lu*'—as an honorific suffix—Maharājulākun.

3. We see the Prakritic influence in the following forms of loan words from sānskrit.

"asi vairuvu—likitam"

, aṇapotulu,' (=ājnaptih).

'sakki.' (=sākshi).

'dugi rāju' (=yuva raja).

"devo—nojjalu" (dēvō pādhyāyah).

"dammuvu—dammuvulu" (=Dharma).

'bejeya rāju' (Vijayā (ditya) rajā).

'bejayitta—bhaṭaraḷu' (Vijayāditya—Bhaṭṭārakah).

4. *Gender*

The laws of gender in sanskrit are different from those obtaining in the Dravidian group of languages. While in sanskrit gender is said to be grammatical, and generally depends upon the form and ending of the words, there was no such formal distinction in the Dravidian languages originally. The distinction of gender in these languages seems to be a later one and a thing of gradual growth. It is mostly rational. Words like tāyi,—talli. tandai—tandri, akka, anna, *etc.*, kili, yānai—ēnugu, kivi—chevi, kāl—kālu, cheḍi—cheṭṭu, maram—mrānu *etc.*, have no gender of their own. Their forms indicate no distinction of gender as the sanskrit words do—*cf.* pitā, rāmah, vanitā, ramā, vrikshah, mitram *etc.* In Dravidian there was originally no formal distinction of gender, and when it developed it developed mostly as a rational one. At a remote time the distinction between male and female seems to have been indicated by prefixing words denoting male and female. It was perhaps due to the sanskrit influence, that words denoting male and female began to be suffixed to words to indicate male and female persons, which in course of time changed into suffixes denoting gender. Originally words like 'āṇ,' peṇ—maga, āḍa were prefixed or placed before words

like pilla, gurramu *etc.*, making these words - maga—pilla, āḍa—pilla; maga—gurramu, āḍa gurramu, etc.—indicate the distinction in gender. Later '*an*' (probably a form of āṇ) was used as a suffix to indicate the masculine gender, aḷ (< āl)—to indicate the feminine gender and '*tu*' the neuter. This distinction was first observed in the third personal pronoun which was formed by suffixing these signs of gender to the demonstrative bases *a*, *i* and *u*:— a(v)+an = avan, a + aḷ = avaḷ, a + tu=aḍu. Thus—magan=male child, magaḷ = female child; Tam. Rāman—Te. Rāmuḍu, Tam. illāḷ — Te illālu = housewife, began to indicate male and female persons. In Telugu though '*ḍu*' which developed from '*an*' was recognised as a sign of the masculine, '*aḷ*' was not used as a sign of the feminine gender as in Tamil and Kanarese. The neuter sign *du* or *di* itself served as a sign of the feminine in the singular number, while in the plural the form in '*ar*' itself was used, so that avar>vāru indicated both men and women, though '*adi*' indicated not only an animal or a thing but also a woman in the singular. Even in the verbal forms the same principle is followed: "vāru—pōyiri" = they went, is used commonly for both men and women in the plural, while in the singular "vāḍu poyināḍu" indicates the masculine, and the form 'pōyinaḍi' indicates both feminine and neuter—āme - pōyinadi, "adi-pōyinadi." This is the position in Telugu. But in Tamil and Kannada—'avan vandān' indicates masculine, 'avaḷ-vandāḷ' indicates feminine, and 'adu-vandadu'—the neuter. This condition seems to indicate that at a particular time in the history of these languages the neuter *atu or adi* served the purpose of both feminine and neuter, and that Telugu got separated from the group of the primitive Dravidian dialects before '*aḷ*' was adopted as a feminine termination, and after '*an*' came to be adopted as a masculine termination.

'*An*' itself must have been adopted in the third person as a masculine termination in this group of languages, long after they came into close contact with sanskrit. It is mostly in loan words from sanskrit that we meet with this termination as also this distinction in form, as—Tam. Rāman, Dēvan, Kumāran, Varadan, Bhaṭṭan, Seshan, etc. Later it has undergone various changes in individual languages and assumed various forms,as in

Tel.—Rāmu-ṇḍu, Dēvu-ṇḍu, Kumāru-ḍu, Sēshuḍu; Kan.—Rāman Kumāran. Tulu=ava-nju.

Thus '*an*' in Tamil and *ṇdu* or *ḍu* in Telugu came to be considered as the signs of the masculine gender, and '*aḷ*'—in Tamil as the sign of the feminine and '*di*' as the sign of the feminine and neuter in Telugu.

This distinction seems to have beed effected or was first started in the 3rd personal pronoun itself, and at a later time extended to the verbal conjugation also. For we have in Telugu forms like 'chēyunu,' chēseḍunu (Taddharmardhaka forms as they are called) once used for all the 3 genders without any distinction This clearly shows that the distinction of gender in these languages is a thing of gradual growth.

Even in the case of certain loan words from Sanskrit gender is not sometimes clear from the form they assume—*cf.* rāju, dugarāju, asivairuvu, Pandarangu, raṭṭaguḍi — dhāta, nāva, vriddhu, Puḍami, etc,

5. *Number.*

There are only two numbers in Dravidian languages singular and plural, There is no dual. The 1st personal form *nām* or '*mananu*', though peculiar to Dravidian seems to be a form of later growth, and appears only in that person. In personal pronouns the idea of plurality was first expressed by the sign '*m*' *cf.* nān—nām, nīn-nīm, tān-tām. This '*m*' was perhaps a remnant of the conjunctive particle '*um.*' Later '*r*' (-probably derived from the form of the numeral '*ir*'—denoting two) began to indicate the idea of plurality in these languages. cf. avan-avar, nīn-nīr, tān-tār; but this has not affected the form of the 1st person. The neuter has developed a '*v*' element in the plural--perhaps as a modification of this '*m.*'

At a still later time 'Kaḷ' (perhaps derived from the root—Kaḷ-Kaḷi = to go or pass beyond-gaḍacu?) came into use as a sign of plurality, first suffixed only to nouns denoting inanimate objects. But later on its use was extended to all other nouns also. This 'Kaḷ', whatever may be its origin, retained its form in Tamil and Kannada until this day, while the Telugu, even by the period of our early inscriptions began to show '*ḷ*' or '*ḷu*'—a mutilated form

of the original 'Kaḷ'—as the sign of plurality. We have already noted that the word 'Vijayarājya Samvatsarambuḷ' occurring in the Chikkulla Plates, of the 5th century A.D. was the earliestform of the plural inflexion in Telugu so far known. During the period of these inscriptions, the *ḷ* or *ḷu* has gradually changed into *lu* and got fixed in the language by about 9th century A.D. We have also noted previously, how this '*lu*' may be considered as a remnant of the suffix of the original kaḷ, and due to the wrong splitting of certain plural forms of the earlier language like eli-kal, kili-gal. maran-gal > mrān-gal > mrānkuḷ etc., it gave rise to forms like elika (*-lu*), cilika-(*lu*), mrānku (*lu*) in the singular, and '*lu*' got separated from them as a sign of plurality.

This splitting has already been effected in the language, even by the period of early inscriptions and *ḷ* has become established as the sign of plurality and was being suffixed even to Sanskrit loan words as 'Samvatsarambu, besides desya words like cheruvu– (cheruvuḷu).

We may attempt to trace the old termination 'kaḷ' in forms like 'Koḍukuḷ' of the Satyāditya Chola's Ins. and the 'Konḍu-kaḷ' occurring in Ahadanakara Ins., the only instances where the full plural forms with 'kal' appear. Even here we do not know whether at the time of these inscriptions, there was any consciousness left that Kaḷ or Kuḷ in these forms, formed the plural termination. For the word 'Koduku'—has already become current in the language as it is found in the Kapileswara-pura Ins. of about the same century. Another Ins. of the same period—(Kanigiri Nellore Ins.) shows the word *adugu*. This is also a back form, due to wrong splitting of the old plural form 'aḍi-gaḷ' (aḍi = foot).' adi-gaḷ > adigaḷu > adigulu > adugulu > adugu —lu. Since this word 'adugu' was used in an inscription of about the 7th century A.D. the process of this evolution, and separation of '*lu*' from the plural form 'aḍugulu', with the notion that that part alone indicated the idea of plurality, must have been completed long long ago. Yet it may be said to have lingered in forms like 'rēvaṇakālu, and kuṇḍikāḷḷu' as an honorofic plural suffix. 'Kālu' here is also explained as equivalent to Skt. 'pādāh'.

6. *Case.*

Sanskrit words ending in '*a*' denoting inanimate objects, began to take what may be called the neuter suffiix *i.e.*, the

formative suffix found at the end of 'amahat' class of Desya nouns, when they were adopted in Telugu, but not the neuter pronominal suffiix '*du*'. For, the Dravidian languages do not admit the grammatical gender prevalent in Sanskrit, but adopt the rational gender to a great extent As the suffix *pu-bu* (*mbu*)-*mu-vu*, was associated generally with the neuter nouns of indigenous origin, (*cf.* Tam. Tel. pāmpu-pāmbu-pāmu; vēppu-vēmbu - vēmu; iruppu-irumbu—inumu; kombu-kommu-komma (=branch of a tree) gelpu-gelvu etc.) the same was suffixed to the Sanskrit bases ending in *a*. The word 'Samvatsara' is of masculine gender in Sanskrit, but when it was adopted in Telugu, it has taken the 'amahat' termination '*mbu*', on the analogy of the Desya words current in that language. Such loan words from Sanskrit, as 'Samvatsarambu'— naturalised and admitted into the language with a Telugu termination added to them, were grouped under the category of 'Tatsamas' by later Telugu grammarians. Such admission of loan words into Telugu has already become a regular feature in the language by the time of the early inscriptions of the 7th century A.D. For we meet with such words as 'Lōkambu', 'Vakrambu', Puṇyambu, (in Renati Chola Satyāditya's inscriptions) and "Samudrambu", "Uttarambuna, pulombuna", "paḍuvārambu", 'mlāvindīswarambu", gāṇambu, (in the Vipparla inscription of Jayasimhavallabha). Though sometimes we meet with forms like "Siddhāyabu; 'pandubu', 'Vakrabu', 'maṭhabu' even in some later inscriptions, the form with the nasal viz., '*mbu*'— seems to be more frequently used in the language. And it is not until late in the 9th century A.D. that this '*mbu*' began to show a tendency to change into '*mmu*'— by assimilation. Even in the Addanki Inscription of Pānduranga of about the middle of the 9th century A.D. which happens to be the earliest inscription in verse. we meet with forms in '*mbu*' as 'Paṭṭambugattina pradhamambu nēndu', dharma varambuna, aswamedhambuna, phalambu etc. In the second line of the verse, "balagarvam boppaga—bailechisēna", the nasal *m* in the word 'garvambu' has to be elided in reading, for exegencies of metre, though in the actual text of the inscription it is found written. Before this we do not meet with any instance of '*b*' in '*mbu*' having got assimilated to *m*, *i.e.*, of '*mbu*' having changed into '*mmu*'. But it is about the same time or a little later that

the ' Dharmavaram inscription of Chālukya Bhīma, shows perhaps for the first time, forms in '*mmu*' and '*mu*' as in "*Dharmāvaram-muna*," "rēni *binkamuḍiche*"; kiraṇapuramu,' achalapuramu" etc. Moreover the word for brother which appears in the form of "*tabuṇṭru*" in Vijayaditya's Kapileswarapura Ins. (A.D. 725), occurs in the above inscription of Chalukya Bhima (A.D. 850) as "tammuṇḍu". From this we understand that the termination '*mbu*' began to change into *mmu*' and then into '*mu*' from about the 9th century A.D. Thus we have forms like Dharmambu > Dharmammu. Dharmamu; Purambu - purammu - puramu etc. If this word ending in '*mbu* —*mu*' stands as an adjective, '*b*' of '*mbu*' gets hardend into *p*, and thus we have "miriyampu—bōḷajaku' in the Lakshmipuram Ins. *cf.* Tam.-irumbu,—iṟuppu.

This '*mu*' which as we see is a development from '*mbu* —*bu*' a formative suffix originally added to roots to form abstract nouns (iru-mbu, vē-mbu, kāy-bu kāpu) and later on to loan words from Sanskrit to convert them into neuter or amahat nouns, is thus seen at the end of many loan words in Telugu, and is therefore taken as a sign of the nominative case by later Telugu grammarians. Generally Sanskrit words of neuter gender ending in *a*, take '*m*' in their nominative singular form. Thus we have words like Jnānam, dhanam, phalam. These might have been adopted easily into Telugu by adding a enphonic '*u*' at the end, as jnānamu, dhanamu, and phalamu. But on the analogy of the Desya words in '*mbu*' such words have also been changed into *mbu* forms, giving rise toforms like jnānambu, phalambu. But it must be noted that it is not until the middle of the 9th century A.D. that we meet with forms in *mu*. All such forms of even loan words from Sanskrit in early inscriptions end in *mbu* only.

Certain loan words ending in '*vu*' in these early inscriptions as pariyāruvu, dharmuvu or dammuvu, seem to be developments from the Prakrit forms pariyārō, dammō, etc. Sanskrit words ending in '*u*' are also likely to take this '*vu*' as a euphonic ending whether they are of masculine or neuter gender. *cf.* Śambhu Śambhu-*u* Śambhuvu; taru - taru-*u* taruvu; madhu > madhu-*u* > madhuvu; dhēnū-dhēnuvu.

The words *parihāra* and *Dharma*, being words ending in *a* should have taken '*mu*' as all other words denoting inanimate objects ending in *a*, on the analogy of the words

like Jñāna and Phala. But since they have come into Telugu through the prakrit they have adopted the termination '*mu*', like Sanskrit words ending *u*. Hence these are to be considered as 'Tatbhavas' and not as Tatsamas. Since this '*vu*' is found at the end of many tatsama or loan words in Telugu later grammarians considered this '*vu*' also as a sign of the nominative or as a nominative termination in Telugu.

There is one other termination which is considered as a sign of the nominative singular by the Telugu grammarians and that is '*ḍu*' or *nḍu*.

All loan words ending in "a" denoting inanimate objects and irrational beings whether of masculine or neuter gender, are treated as *amahats* in Telugu, and therefore they are all made to end in *mbu* or *mu*, while words ending *u* of whatever gender developed '*vu*' at the end. Though these are considered as nominative terminations by the grammarians. they are to be considered really as something like euphonic developments at the end of these words.

But the case of sanskrit words of masculine gender denoting male persons and ending in "a" seems to be some-what different from those mentioned above. These come under the class of *Mahats* in Telugu and they are made to end in '*an*' a sign of the masculine gender in all Dravidian languages. As a matter of fact originally there was no distinction in form between the masculine feminine or neuter in these languages. *cf.* tandri = father, talli = mother, akka = sister, anna = brother, nēla = ground, illu = house, kāya = fruit. *etc.* As the idea of a distinction in gender developed among the people speaking these languages, certain devices seem to have been adopted. The addition of '*an*' for the masculine, '*aḷ*' for the feminine at the end of words, seems to be one such. Originally the word 'magu' or 'maga' seems to have conveyed the idea of 'a child'. But to convey the distinction of a male and a female child '*an*' and '*aḷ*' were added to it, e.g. mag-an = male child, mag-aḷ = female child. For some reason or other, the feminine termination '*aḷ*' was not adopted in Telugu. We have the form 'magan'—developing into 'magaṇḍu' in Telugu, but there is no form coresponding to 'magaḷ' in Telugu. No doubt traces of this termination '*aḷ*' are seen in words like ālu = a woman, wife, illālu = a house wife, kōdalu = daughterin

law, (the word for youth or son being kodu-ku. (*cf.* kōde),) maradalu - wife's sister, or brothers wife, cheliyalu - sister But it has not become a regular sign of the feminine gender in Telugu as in Tamil or Kannada The neuter termination '*di*' itself is used in its stead in Telugu.

The masculine termination '*an*' originally suffixed to the demostrative bases and to words of Desya origin, gradually came to be appended to loan words from Sanskrit -- as Rāman, Kumāran, Devan, bālan *etc.*, and this has had its own development in various languages of the group, though in Tamil '*an*' could still retain its original form

In Kannada --it has assumed the form of *annu* or changed into *am*. In Tulu it changed into anju, while in Telugu, it has changed into '*ṇḍu*' in course of time.

We have already noted that the form in '*an*'—like avan, magan *etc.*, having developed a vallinum or hard rough *ṟ* as a help sound after the final *n* -- which is itself an alveolar nasal, came to be written in early Telugu inscriptions as 'avaṇṭru' and "magaṇṭru" *cf.* "laccina—vāṇṭru", "vaccu- vāṇṭru" "pātaka—samyuktuṇṭragun" "satyādituṇṭru" *etc.* In course of time this "*ṇṭru*" changed into "*ṇḍu*" and this form seems to have got fixed by about the middle of the 9th century A.D. For these forms make their appearance in the earliest inscriptions in verse as.— 'Bhūpālakuṇḍu', 'parama maheswaruḍu' in Addanki Ins. (850 A.D.) "Niravadyuṇḍu", "Sēvituṇḍu" *etc.*, inthe Sīsa verse in an Ins. of Guṇaga Vijayaditya. We find that in some places of this Sīsa verse, the nasal of '*ṇḍu*' is also dropped, for exegencies of metre. *cf.* "Khiluṇḍu na nritaripu baluṇdu nābavarāgha - vuṇḍa yōdhya sighāsa nuṇḍa-ganita". Here —'Khilundu' and 'balundu' do not fit in with the metre at all. So, the dropping of the nasal when required seems to have come into vogue by this time. We have already seen that the nasal in the neuter termination '*mbu*' was similarly dropped for the sake of metre. Thus forms like "mathabu--maṭhamu, magadu, vādu, came into use in the language. This nasal element was not all at once dropped. In place of the nasal *ṇ*, *anuswara* was first substituted. When the nasal has to be pronounced the consonant following the anuswara was doubled as '*vāṇḍḍu*', *magaṇḍḍu etc*, and when the nasal is not pronounced, the anuswara is followed by a single consonant.

Owing to this device the nasal or the anuswara is preserved in writing even until very recent times, its full pronunciation or dropping of it being indicated in writting by the use of a double or a single consonant after it, as the case may be. It is probably after the introduction of printing that a half circle (**(**) called '*ardhānuswāra*' came to be substituted for the full circle denoting anuswāra, when it is not to be pronounced. That is how what is now called an '*ardhānuswāra*', happend to become a member of the Telugu alphabet, having got recognittion from the grammarians of a later date. Similarly this '*ḍu*' preceded by the half-anuswara, which is really a development from '*an*' was also considered as a termination of the nominative case, along with '*mu*' and '*vu*' already mentioned above. '*ḍu, mu, vu*' have thus come to be the terminations of the nominative case in the conception of the modern descriptive grammarian, who modelled his work on that of sanskrit. Strictly speaking nominative is not at all a case in Dravidian languages, and so there cannot be any terminations of the nominative. The word itself (Pēyarē) is to be considered as the form of the nominative. The grammarians did not stop there. They included '*lu*'—the sign of plurality also, in the list of the terminations of the nominative case, though strictly speaking it is only a sign of plurality.

The inflectional bases of the singular andplural forms of the masculine nouns ending in a, differ from those of the nominative. This really made the later grammarianthink that '*du, mu, vu. lu*' are the signs of the nominative case. But as a matter of fact *i* is added to the masculine form in *ḍu or earlier an* and *a* to the plural sign *lu* to convert them into adjectives or bases of inflection —rāmuḍu + i = rāmudi, or rāman + i = rāmani, rāmuni, vanamulu + a = vanamula. To these possessive forms, words denoting the ideas of various cases or of relationship are suffixed, which on the analogy of Sanskrit grammar are termed as case terminations.

During the 7th and 8th centuries the masculine nominative termination in Telugu was still in a stage of transition, while the inflexional base or the possessive form to which the case terminations are added, seems to have already been formed. For, the nominative case from avan, magan, satyādityan, pātakan *etc.*, shows forms like "avanṯṟu, maganṯṟu, satyadituntṟu, pātakuntru *etc.*, while the inflexional form vāni, gōtrini—seems to have already

been formed. In the same inscription of Rēnāti chola we meet with both the forms :—gōtrnṭṟu, as well as gōtriniki; dēni salpinavāniki ; dīniki vakrambu vaccu vāṇṭṟu ".

This shows that the so called nominative termination *ḍu* is a thing of later growth.

Again we meet in these inscriptions, with a few words which have not yet developed or taken the nominative termination which they show at a later period Words like *pāra*, penpāra, *ṟē*, pālaṟēgāriki —' pandarangu ', etc., have not taken what is now called the nominative termination du. In the accusative they have taken *nu* or *ni*. Sometimes the final a of the word had not changed into u. *cf.* ' Pāṟanu ' with pāruni in later language. Chōḷani and not chōluni. Later we have ṟēnikin, paṇḍaranguni.

The words *vē* =, thousand, *gō* = a cow, ā = a cow. have not developed the forms – vēyi, gōvu, āvu, which we meet with in later language - *cf.*- vē · Seruvulu, vē vānrūrḷu, etc., gōḷa kōṭi, vē gaviḷālu, etc. The plural forms vēlu, ālu (ālamanda) persisted in later language also, but *gō*- has now the plural as *gōvulu* and not ' *gōlu* '. The word ' *bō* ' - has later become " *bōya* ", in the singular and *bōyalu* - in the plural. But the plural in the early inscriptional language is ' bōḷu ' itself. *cf.* ' Kāvūr-bōḷu ', Naḍla bōḷa Naḍapaya (Nellore Inscrips).

7. *The Inflexional Form,*

In Dravidian languages, the inflexional, adjectival, or the possessive relationship was generally indicated by the position of the word itself. Even a noun placed before another noun, becomes an attribute to the latter, i e. it stands in an attributive or possessive or adjectival relationship to the latter. *cf.* T. Pon-Mudi (- gold-crown = golden crown), āṇ kudirai (= male horse); Tel. talli - pālu (mother-milk = mother's milk or milk of the mother; cheṭṭu-komma (= tree - branch = the branch of a tree). Similarly we have in one of these Renati Cholā ins. " Vikramādityula Kodukul-Kāsyapagotruṇṭru-Satyadityuṇṭru " The first two words or phases ' Vikramādityula Koḍukul, and Kāsyapagotruṇṭru ' are attributes to Satyāditya. It means Satyāditya who is the son of Vikramaditya, and who belongs to the gotra or family of Ḳāsyapa. ' ḍurgādevi nēla ' (the land of durgādevi), Kāḍuvetti

datti = gift of Kāduveṭṭi). varikoduku Bādaya (= Bādaya who is their son).

Later on various devices have been adopted to make clear this adjectival relationship between two words standing one after the other, such as the shortening of the initial vowel or the doubling or hardening of the final consonant. The former seems to have applied in the case of personal pronouns, and the latter in the case of certain words ending in vallinum ṟ or such other hard consonants, *cf.* Tam. Nom. yān inflexional form *en*, nīn—*nin*, tān—*tan*. Similarly in the inflectional form of the reflexive tān, the included vowel is shortened - *tana*". Here we see the shortening of the included vowel as well as the possessive sign '*a*'. The shortened forms of the 1st and 2nd personal pronouns-'nan' and 'nin' as well as of reflexive 'tan' were made use of to indicate the objective or the accusative case in Telugu. With a euphonic '*u*' at the end these have changed into *nannu*, *ninnu*, and *tannu*, from which '*nu*' was separated as the sign of the accusative case.

For doubling and hardening of final consonants as a sign of inflexion we may note forms like—Tam—āṟu + karai = āṭṭrukkarai; (—the bank of the river) Kāṭu + maram = Kāṭṭu-maram. (= forest tree). For certain words *attu*' is added :—maram, marattu, acc. marattai; Ins. maratt-āl. Conj. marattō-du, etc. Sometimes 'in' also is added. *cf.* marattin-āl, marattin-oḍu.

In Telugu *i* and *a* (probably derived from, *in* and *an*,) are generally added to nouns to convert them into adjectives or possessives, and thus they began to serve as—or are considered to have been fulfiling the function of—inflectional increments. The word *āṟu* has become *āṟṟu* in Tamil, when it has to function as attribute to the word 'Karai' - placed after it. In Telugu '*i*' also is suffixed to it to convert it into an adjective and it becomes "ēṭi-kaṭṭa" = the bank or the bund of a river (ēṟu > ēṟṟu > ēṭṭru — ēṟṟtri and ēṭi when the trilling of the vallinam ṟ is dropped). Thus the possessive form of ēṟu came to be 'ēṭi' in Telugu. Kāḍu has become *Kāṭṭu* by doubling and hardening of the final consonant in Tamil, but in Telugu the doubling is lost and *i* is added. So it has become *Kāṭi* by hārdening the final consonant without doubling it. Thus words ending in ṟ or ṭ-ḍ in Telugu like ēṟu, vīḍu, nāḍu, ōḍu, etc., developed

adjectival forms by suffixing *i* to the hardened final consonant *e.g*. ēṭi, vīṭi, nāṭi, ōṭi, etc. On the analogy of these, many other words began to take this '*ṭi*'—instead of mere *i*. Thus—*il* or illu-inṭi pal or pallu—panṭi, vil, villu—vinṭi, nōru-nōṭi, etc., while some words ending in '*y*' took '*ti*' as nēy-nēti, nūy-nūti, vāy-vāti, *etc.*

Most other words take '*i*' only, as mrānu-mrāni, kolanu—kolani; chēnu—chēni; ūru (village)—ūri; kālu (leg)—kāli; vrelu (finger)—vreli; prōlu (town)—prōli; avan (he)—avani > vāni; ivan > ivani > vīni; avar (they)—avari > vāri; ivar > ivari > vīri; but the form ḍāni—from 'aḍu' seems to be an analogical form, one formed on the analogy of 'avani'—vāni. For *adu* does not end in *n* as in the case of avan, ivan. Similarly *dīni* from *idu* is also an anological form.

Later grammarians called these *i*, *ṭi*, *ti* 'aupavibhaktika pratyayas', *i.e.* inflectional increments. For, these are added at the end of certain classes of words (to convert them into adjectival forms) before what are called the inflectional terminations—or the words indicating the ideas of different cases—are suffixed to them. The so called inflectional terminations or post positions are really independent words indicating the ideas of particular cases, placed after the forms of the noun in the possessive case.

All words as we have already seen, do not take these inflectional increments, since many nouns convert themselves into possessives by virtue of their position—*cf.* talli—poss. talli-pālu. Instrumental—talli-chēta, Loc. talli-yandu. Anna=brother, poss. anna-māṭa, Instr. anna-chēta, Abl. anna-valana, Loc. anna-yandu. Puṭṭa = anthill, Poss. puṭṭa—mannu=the earth of an anthill. Loc. puṭṭalō, vanamu=forest, Abl. vanamu-nunḍi, Loc. vanamu-nandu, vanamu-lō *etc.*

Similarly in the language of the inscriptions of the Pre-Nannaya period, there are instances where the attributive or the adjectival relationship is indicated by the position of words, the noun standing first qualifying the one following:—

penpāṟa iserēnikin.
kāsyapa gotṟunṟu satyā dityunṟu.
komarapāṟa rēvasarma.
vaisravanu koduku.

The idea of attributive relationship is also indicated by means of some increment as *i* :—

inpulōli – aṇapotulu, (pulōlu = town—pulōli = of the town).
oṇḍu sōṭi – goragalu = mendicants of other places (cōṭu = place, cōṭi = of the place).

Bhaṭṭadēvani Karahanandi.
pātakam chēsinavāni lōkambu,
rēni binka muḍiche.

a :—

Vikramādityula kodukul = (son of Vikramaditya).
aswamedhambuna phalambu = the result (= merit) of aswamedha.
raṭṭedla paṭṭi = the daughter of raṭṭedlu.
anvayambuna vāru = those of the family.
pulombuna cheruvu = the tank of the field.
bhaṭarala nilpina datti.

ti :—

Dēnambarṟu – dēnambariti mudutla kondayar.
Vipparṟu – vipparti uttarambuna.

ṭi :—

mūḍu—mūṭiki ; ēḍu—ēṭi—" agunēṭi ".

pu :—

mbu at the end of words is hardened into pu, when the word is converted into an adjective :—

miriyampu—bōlajaku ; kaṭṭepu durgambu.

The following case forms and terminations are met with in the language of the inscriptions.

Case—

Accusative :—Nominative is generally used for the accusative This occurs mostly in the case of the inanimate objects :—

Pani—kesiri (= They have done the work).
Paṭṭambu—Kaṭṭinci (having got the plate tied).
Koṭṭamul—boḍici (having attacked the kottamul).
ṟo – gonnavānru (Those who take money).
lingambu adisina pāpambu (Sin of having destroyed the idol).
āṟlapaṭṭu sēnu icciri (gave the field).
kannarābhūpati ven-nājilōjūche.

Accusative—'*ni*':—

dēni laccuvāṇṟu - Those who spoil which.
dīni laccuvāṇṟu = Those who spoil this.
chōḷanin jēkoni kāche = (saved chola having taken hold of him).
dinin—jēmbrolu ēleḍuvāru tirambēluvāru.
vēginānṭin goḷalciya = having destroyed vēgināḍu.
dīnin dāru nilpinavāru.

nu:—

Pandarangunu banchinan.
kshētrambunu nāku icciri.

Instrumental:—

chētan or *chēn*. We do not find the use of these terminations of the Instrumental in the language of the Pre-Nannaya period.

But the conjunctive *tōḷa* and *tō* are frequently used.
nala rāma nibhu *tōḷa*.
īrlu nalvurāyu *tōḷā*.
nolambi tōḷi kayyambuna.

tō:—

vishnuvardhanutō naddi.
sāmanta paduvatō bōyakoṭṭamul . goṇi.

an:—

'*an*' the locative termination used in the sense of instrumental.

ātmānumatambunan—banchina.

Dative—ki, kin:—

penpāra iserēnikin.
kāsyapa gōtriniki iccina.
dēni salpina vāniki punyambu.
dīniki vakrambu vaccu vāṇṟu.
irasarmārikin.
pālaṟē gāriki iccina pannasa.
Raṭṭoḍiki enu rūkalu.
dānika kalasa bi ddaṭlu (dāniki+a).

kun:—

Paramēswara bhaṭāraḷakun.
dakiri srīslaku bandumu vadla paṭṭu.

Nalva cimmanaku drammamu.
nāku baṇisesina. Bhīmunaku samprāptam bayina.

kai :—

mlāviṇḍi samudrara-kai (=samuddharṇa kai?).

Ablative—*valanan* :—

" gadyambula valana sāsvatambu [2]".

'*uṇḍi*' with locative an :—

" Jananuta chēbrōlan-uṇḍi bezawāḍa jātraku vac- i

Genitive—*a* :—

Vikramādityula koḍukul.
raṭṭagudla muṭlu.
tana-dharmuvu.
Mahārājula muḍlu.

Locative—*an*, *na* :—

sōremaṭi kayyambuna meresi.
Dharmavarambuna dharmuvulu.
Bezvādan gomaraswāmiki.
prōlan gala tānapatulu.
Paḍumaṭan gondayu garusugānu.

lōn :—

vennājilōn jūche.
i bhūmi lōna.

andu :—

" Chiṭṭadi pempunandu aṣṭamiyu āditya vārambu nāṇḍu ".

lōpala :—

" ḍonka lōpali nēla yella ".

From this we see that most of the so called terminations of these seven cases adopted from Sanskrit, have got fixed in the language long before the time of Nannaya. But we also find that the terminations kūrchi—gurinchi of the 2nd case, chēta, chē of the 3rd, koraku of the 4th, kanṭe of the 5th, yokka of the 6th which we meet with later on, have not come into vogue during this period. Though most of these forms like—tōḍa, valana, lōpala, an, andu, uṇḍi, ku *etc.*, are independent words, differing at the same time, from those of other sister languages, they seem to have already lost their independence and got fixed in this language as mere terminations of the various cases.

A long time must have elapsed before this process is complete. Therefore the development of these case forms must have started many centuries before the period of our early inscriptions, and probably some time after Telugu got separated from her Sister languages. Tamil seems to have adopted the seven cases of Sanskrit even by the time of Tolkāppiar about the beginning of Christian era, with a different set of terminations.

The Pronoun.

In the early inscriptions of the Pre-Nannaya period or even in the later ones except in one or two, we do not meet with any of the pronominal forms of the 1st and 2nd person. The nature of the composition and the purpose of those inscriptions, are perhaps responsible for this. The main purpose of these inscriptions, is generally to record a gift or grant of land to some God or temple, to a learned Brahmin or a religious teacher or to perpetuate the memory of a great hero who has fallen in some battle. The style of the composition is therefore quite in keeping with that purpose. It is purely objective, and the verb when used is put always in the 3rd person, as if in a public notice :—

'That during the reign of such and such a king, a particular person by name so and so, has made a gift of land of some extent, in a particular village, to a Brahmin of a particular village or to a temple or a teacher'.

These inscriptions are generally intended to serve as notices to the public in general, and to the people of the village concerned in particular, (most of these having been inscribed on the temple walls or on temple pillars), so that they may note the contents and help to carry out the injunctions laid down in it, by the order of the King or his authority. The objective style adopted therein seems to be quite suitable for the purpose. The person who made the gift, the gift itself and its receiver, are the three main factors in the text of the inscription. These are brought out prominently in the composition by adopting the nominal contruction in the sentence. This explains the frequent occurrance of sentences without a finiteverb, in many of the earlier inscriptions. Note the following :—

1. Rēvaṇakālu Puddaṇakālu iccina Pannasa, Penpāṟa Iseṟēnikin
2. Erikala Mutturājulla kuṇḍikāḻḻu iccina Pannasa.

3. Erigal tugarājurla iccina Pannasa Tiruvula Pāṟaku
4. Beje-itta Bhaṭaraḷa nilpina datti.
5. Mārpiḍugu Raṭṭaguḷḷu ānatigānu munnūru nēla Vasantīswarambunaku iccinadi.
6. Pandarangu Āditya Bhatāraniki iccina bhūmi enumbodi āḍḷa paṭṭu nēla.

A few do contain a finite verb, but only of the 3rd person.

1. Bejeyarāju ī purambu nī Sasanambu guḍi *nilpe.*
2. Mallaṇḍ-*ettinche* guḍiyu maṭhambu gārtikēyunaku.
3. Sivapparājul Pāla ṟēgāriki Pannāsa *iccinavāru.*
4. Indra Bāṇarājulu Bādi Sarmāriki yēvadi maruturlu *icciri.*
5. Kalimudirājul......mūtiki eṇumbodi āḍḷa paṭṭu Sēnu icciri.

Thus since the sentence is invariably put either in appositional construction or made to end with a verb in the 3rd person, there was almost no occasion for the use of the 1st and 2nd personal forms or forms of the verb in those persons.

The only place where we meet with the pronominal forms of the 1st and 2nd person, is the koravi Inscription of Chalukya Bhima, of about the end of the 9th century A D. Here we meet with something like a conversation, though actually it is a statement.

"The eldest son of Kusumāyudha has sent for Peddana the eldest son of Koravi Nallajereya, and addressed him saying "nīvu nā prāṇa samānuṇḍavaina chelivi......nī kēmi gāvalayunu'" "you are my best friend, what do you want".

Here we have 'nā' the possessive or the inflectional form of the 1st personal pronoun, but no where else do we find a form of the nominative used in the inscriptional language of this period. The 2nd personal pronoun, '*nīvu*' and its inflectional form '*nī*', and a dative form '*nīku*' are also found in the same inscription. In this connection we have to note that the language and the prose style of this Koravi Inscription comes very near that of the modern prose. Though late as the 9th century A.D. this is probably the 1st time that we meet with forms of the 1st personal pronoun, and of the second person in an inscription of the Pre Nannaya age.

The inflectional forms of these pronouns '*nā*' and *nī* may be said to be peculiar to Telugu. For, in Tamil and Kannada, the included vowel *ā* of the nominative '*nān*' is shortened as a sign of inflection and the final *n* was retained, (*cf.* the nominative

form in Tamil—yān, nān; the inflectional form is en to which the case terminations are suffixed; e.g, en-nāḷ, en-ōḍu. en-akku etc. Old Kan. en; Modern Kan. nan). Telugu retained the long included vowel *ā* of the nominative in the inflection, dropping the final *n*, though later on it began to use the form with ē- in the nominative. Nom:—nān (>nēn—nēnu—ēnu). Inflection:—nā, to which the case terminations are added—as—nā-chētan, nā-tōḍan, nā-ku, nā-yandu etc. Similar is the case with forms of the 2nd person. The included long vowel of the nominative is shortened in the inflectional form in Tamil and Kanarese, while in Telugu the long vowel is retained. Nom: *Nī-Nīn*. Inflectional form in Tam Kan. *nin*. Tel. Nom, *nīvu*. Inflection—*nī* (*cf. nī-chēta*) etc.

This peculiarity is, no doubt, shared by some other minor languages of the group, like Gond and Ku, which seem to form a minor dialectal group of the primitive Dravidian language along with Telugu. For, besides the preservation of the forms with the long vowel and the initial *n* as the inflectional bases of the 1st and 2nd personal pronouns (viz—nā, nī), these languages like Telugu "are wholly or virtually destitute of a feminine singular" (in the 3rd person), and unlike Tamil and Kannada, make use of the neuter singular to denote the feminine singular. Note the use of the form '*adi*' in Telugu to denote 'that thing', as well as 'that woman', while in Tamil and Kannada, '*adu*'– means that thing, and the form '*avaḷ*'—indicates 'that woman'. Here the suffix '*aḷ*' indicating a woman seems to have been added to the demonstrative base '*a*' at a later time, just as '*an*' indicating a man was added to the same earlier. Telugu inherited along with other languages of the group, the masculine form in '*an*', which later developed into "avanru" "vānru" vānḍu>vāḍu, but it has not adopted the feminine form in '*aḷ*' to indicate the feminine gender in the 3rd person. Thus the old primitive usage of the neuter demonstrative indicating the forms of the feminine gender, seems to have continued in the Telugu language, as also in some other minor languages of the group like Gond and Ku.

As a matter of fact, as Dr. Caldwell has already remarked, with reference to certain principal families of the Scythian group, all nouns, as such even in the primitive Dravidian language seem to be neuter, or rather destitute of gender. There was no

mark of gender inherent in the nominative of any noun; and in none of the oblique cases or post-positions used as case terminations is the idea of gender at all involved. Whenever it was found necessary some word denoting sex, equivalent to male or female, he or she, was prefixed (as in *āda pilla*, *maga pilla*, *Tam. āṇ kudirei*, *peṇ kudirai* etc.) or sometimes suffixed (as in magan, magaḷ; avan–avaḷ, aṇṇan, akkāḷ,) Tam. iṟei—iṟeian, Tel. ṟē—rē-ḍu, (kodu-ku)–kōḍalu. Thus the distiction of gender seems to be one of gradual development in these languages.

The Dravidian languages, rather, the primitive Dravidian language was destitute of pronouns of the third person, properly so called, and it gradually began to make use of the demonstratives signifying this, that, with the addition of suffixes of gender and number. The words which signified man and woman have gradually lost the definiteness of their original signification, and shrunk into the position of masculine and feminine terminations. They are no longer substantives, but mere sufixes or signs of gender, so closely incorporated with the demonstrative bases that it requires some knowledge of the principles of language, to enable us to separate them. The signification of man and woman still shines through in the masculine and feminine terminations, but no trace remains of the words by which a thing or things were originally expressed, and which are now represented only by '*d*'—the sign of the neuter singular, and '*a*' that of the neuter plural.

Thus it is clear that there was no distinction of gender in the primitive language, and that the form ofthe neuter demonstrative, pronoun was earlier than the other two. And again of these two the form of the masculine seems to have been adopted earlier than that of the feminine, since as we see there is a greater uniformity or consistancy among the dialects. as regards the adoption of the masculine form, than that of the feminine.

From this we may presume that Telugu and other minor dialects, got separated from the other dialects of the primitive Dravidian even before the pronominal form of the feminine has been adopted in the language. For Telugu and some other dialects would not have dropped it, if they had inherited it along with Tamil and Kannada.

The crude forms *nā* and *nī* of the 1st and 2nd personal pronouns of the primitive Dravidian seem to have been adopted

as inflexional bases in Telugu. The shortening of the included vowel which served to form the inflexional base in Tamil, seems to have been later utilized by the Telugu language as the sign of the accusative case. *cf.* nan-u > nannu, nin-u > ninnu, tan-u > tannu. From these forms *nu* was later separated, and came to be suffixed to other nouns also as the sign of the accusative.

Of the forms of the 3rd personal pronoun that we meet with in these inscriptions, the earliest are the masculine forms 'vāṉṟu' and *vāru*. The form 'vāṉṟu' *is singular*, though *it sounds* as a plural form in '*ru*'. Some Telugu Scholars have not only committed the error of considering this as a plural form in '*ru* or *ṟu*' but have gone to the extent of hastily trying to derive the singular 'vāṇḍu' as a back form from this plural so called.

Mr. V. Prabhakara Sastry was perhaps the first to commit this mistake, and this was later repeated by the author of the Andhra Bhāshā Vikāsam and got recorded in it.*

It may be said that there is not a single instance where the form '*vāṉṟu*' or other loan words ending in "*ṉṟu*" were ever used in the plural sense. This '*ṉṟu*' - ending is not to be confounded at all with the plural suffix '*ar*' or '*ru*', which no doubt, appears sometimes as an honorofic suffix, at the end of singular nouns. The *ṟ* of the '*ṉṟu*' is not the same simple *r* or repha of the plural suffix *ar* or *ru*. It is the *vallinam* or the alveolar *ṟ* which devoloped at the end of some Dravidian words ending in an alveolar nasal, or what is called the final *n* of the Tamil alphabet, as a help sound to this nasal, when such words became 'ajantas' or made to end in a vowel in Telugu. Words like avaṉ, magan, oṉ etc., assumed the forms avaṉṟu, magaṉṟu, oṉṟu etc., in Telugu. *avaṉṟu* has later changed into "*vāṉṟu*" owing to displacement of sounds at the beginning, and compensatory lengthening—avaṉṟu > va—aṉṟu > vā-ṉṟu. It is just in

*(See డుప్రత్యయ చరిత్రము Pages 387-88) ఆంధ్రభాషావికాసము.

1. ఈ అవర్, ఇవర్ (తమి) అను రూపములవలెనే రేఫాంతములే మహద్బహువచనములు. ఈ ఱవర్ణమే "వాణ్ఱు" మొదలైన శబ్దముల తుది నున్న "ఱు" వర్ణమని ఊహించుట సులభము.

· తెనుఁగున ప్రథమావిభక్తి 'ండు' ఎట్లు పుట్టినది ?'—(తెలుగు మేఱుగులు). "అవన్, మగన్, రామన్ అనియున్న ప్రాతిపదికలకు బహువచన ప్రత్యయమగు 'ఱు' పరముకాగా అవన్ఱు—అవణ్ఱు ఇత్యాదులు బహువచనరూపములును, అవణ్డు ఇత్యాద్యేకవచనరూపములును నేర్పడినవి".

order to indicate that this ṟ being an alveolar sound, was being pronounced with a 'ṭ' element in it when it combined with ṉ (as ṉṭṟ) that a new letter was adopted in the Telugu–Kannada script of the early Chōla and Chālukya inscriptions of the Telugu country. In combination with the nasal *n*, the sound *ṭṟ* gradually changed into *ḍ*, and by about the 9th century A.D. '*ṉṭṟ*' gave rise to the sound *ṉḍ*, and thus "*vāṉṟu*" came to be pronounced as '*vāṉḍu*'. On the analogy of this 'avàn' the masculine 3rd person singular form ending in *an*, many Desya words as well as loan words from sanskrit, denoting male persons, were made to end in this suffix '*an*' which later developed into 'ṉṟu'. That is how we meet with forms like the following:—

Puṇyakumāruṉṟu—from kumāran,
Pātaka samyuktuṉṟu—from samyuktan.
Dhananjayuṉṟu—Dhananjayan.
Veṇavōjaṉṟu—from Vēṇavōjan.
Kuṇaṇḍāḷuvāṉṟu—from Kunṇaṇḍāluvān.
arivarajanmuṉṟu—from jaman (=yaman).
Kāsyapa gōtruṉṟu—from gōtran.
Satyādituṉṟu—from Satyādityan.
a number of forms with vāṉṟu—as,
Vakrambu vaccina vāṉṟu.
Pāṟa jampina vāṉṟu.
Pudali ēḷu vāṉṟu (Mahendran-sing).
vāni lōkambu nuṉṟuvāṉṟu.
dēni ḷaccu vāṉṟu.

Desya words in 'ṉṟ'—

maganṟu—from mag-an (mārurāpiḍugu magaṉṟu).
Tabuṉṟu—tambaṉ,
Celvuṉṟu—celvan (prabhū—celvuṉṟu—(vaidumba Ins).

All these forms can be said to have been used in the singular number only from the context. As an honorofic suffix *ar*, *lu* or *arḷu*, was used, but never the form in *ṉṟu*. *cf.*

Erikal muturājulla.
Dujayarājula mutturājulu.
Tugarājuṟla iccina pannāsa.

Chōḷa maharājulaku.

mahā dēvuḷu, mārpiḍugu raṭṭaguḷḷu.

chōḷa mahārajula tēvuḷ mankhi potṟṟiyāru.

Bādi sarmāriki.

aggi sarmārik iccina datti.

Vikramādityula koḍuku satyadituṉṟu.

From this it is clear that the forms ending in '*ṉṟu*', do not indicate the idea of plurality or even of honorofic plurality, and that the so called nominative singular termination '*ṇḍu*' has not yet come into existence during the period of early inscriptions, and that it was still in the process of formation from the words ending in '*an*' the masculine termination. Thus '*ṇḍu*' cannot be said to be a back form from the plural form in ṉṟu.

Corresponding to the masculine singular form of the 3rd person "*vāṉṟu*", we have the plural form '*vāru*' used in many places. Just as '*vāṉṟu*' is a development from the earlier '*avan*' used in Tamil and Kannada even to the present day, plural '*vāru*' is a form developed from the earlier '*avar*'. The idea of plurality is conveyed by the letter '*r*' or *ar* which is perhaps to be traced to '*ir*' a form of the numeral denoting two. Just as '*an*' was suffixed to the demonstrative base '*a*' to form the singular a+(v)+an=avan, '*ar*' was suffixed to the base '*a*' to form the plural a+(v)+ar=avar. The plural suffix '*ḷu*' or *lu* in Telugu which is the result of wrong splitting of the earlier forms in *kaḷ*, is a far later one. The plural forms in '*kaḷ*' are in themselves far later than the forms in '*ar*'. A plural suffix which is earlier than '*ar*' itself, seems to have consisted of '*m*'—which is perhaps to be traced to the conjunctive '*um*'; for, the earlier forms of the plurals of the 1st and 2nd person, contain this *m* element. *cf.*—nān—nām, nīn—nīm, tān—tām, while those of the 3rd person (Mas. and Fem.) end exclusively in '*r*'—as '*avar*'. The second personal plural form "*nīr*" ending in '*r*'—must have been later than the form in '*m*'—"*nīm*". Similarly the form in '*r*' of the reflexive pronoun '*tār*' was probably later than "tām".

When '*nīm*' came to be used in the singular honorofically and got fixed in it, a new form '*nīr*' with '*r*' was perhaps developed in the plural.

The inflexional base of the 3rd personal pronoun has been formed by suffixing '*i*' in Telugu, as is seen from the forms—vāni and vāri, in "ēḷēvāri koduku", "chēsina vāri lōkambu", occurring in the early inscriptions in Telugu. This seems to be a special feature in Telugu and perhaps a thing of independent development. For, in Tamil the case terminations are added direct to the base '*avan*' without any inflectional increment like '*i*', as—avan-āl, avan-ōdu, avanukku etc., while in Telugu a special inflexional base is formed by adding this *i*,—avan+i=avani > vāni, avar+i=avari > vāri; vāni-cheta, vāni-tōda, vāni-ki etc., in the singular, and vāri-chēta, vāri-valana, vāri-ki etc., in the plural. The same is the case with the neuter form: *adi*—Inflexion: *dāni*. dāni-chēta, dāni-valana, dāni-ki etc The neuter form of the Pronoun in Telugu seems to have retained its primitive form in the nominative to some extent, though the final vowel *u* has undergone a change into '*i*', but the inflexional form has undergone a change as in the case of the masculine form. In the early inscriptions sofar obtained we meet only with the inflexional form and not with the nominative. The neuter inflectional form occurs in a good number of these inscriptions by way of reference to the gift already anounced therein, as—

"Tugarājuṟla iccina Pannasa—dēniki vakrambu vaccu vāṉṟu".
"Rēvaṇakālu iccina Pannasa—tēni ḷaccina vāṉṟu Pāṭa-kuṉṟakun
"kshētrambu icciri—dīni rakshincina vāru".

'*dēni*' here is a form developed from edi+ni dēni. adi, idi, edi have developed forms in the accusative—as dāni, dīni and dēni. Sometimes the form dēni occurs also as "*tēni*", more frequently in the earlier inscriptions than in the later. The word *adu* or *adi*, is written in Tamil as '*atu*' though now pronounced generally as '*adu*'. Originally it must have been pronounced as '*atu*', for the inflectional form which is formed by doubling the final consonant, is '*attu*'. The inflectional form in Telugu is formed by suffixing *i*. Thus adu or atu+i, must have become adi or ati. But we have '*dāni*', with a nasal coming in, which must have developed on the analogy of the form of the masculine pronoun '*vāni*'—avan+i=vāni. The neuter pronoun does not end in *n* and we see no reason to have a form like "*tēni*", "*dīni*" or *dēni*, except as an anological formation. The accusative sign *n* or *nu* is here dropped.

The inflectional form of '*adu*' must be adu+i=adi. In Tamil the inflection is indicated by doubling the consonant *t*, as—*atu—attu*, and this, is introduced as a '*sāriai*' or inflectional increment to some neuter nouns before the terminations are suffixed *e.g.*, maram (Nom.), mara-attu-ei=marattei (acc); mara attu+āl = marattāl, marattōḍu etc.

In Telugu the neuter pronoun is always pronounced with the sonant *d*, and not with surd *t*, and it always ends in '*i*' '*adi*'. The forms '*atu*', *ati* or *adu*, never occur in the Telugu language. The only trace of the neuter pronoun with surd '*t*' in Telugu, is to be found, if at all, in the form "*tēni*" which we meet with in a few cases in these early inscriptions of the Chola kings.

This '*tēni*' is used here, as a form of relative pronoun, in the sense of 'which "—tēni ḻaccinavānru Pancamahā pātakunragun = which (gift) he who spoiled will suffer the fate of those who have committed five great sins.

This kind of relative construction is itself considered quite unusual in the Dravidian languages. In such cases relative participles are generally used in a more simple and natural way,—'iccina ī pannasanu ḻaccinavāṉṟu panchamahāpātakuṉṟagun.' The relative construction "iccina pannasa, tēni ḻaccinavānru" seems to indicate the powerful influence of sanskrit even at that time. Though the construction smacks of sanskrit influence, the form "*tēni*" itself takes us back to a time in the History of the Telugu language, when the neuter pronoun was still being pronounced with the dental surd '*t*' as in other Dravidian languages like Tamil, instead of with the sonant '*d*'.

The inflectional forms nā, nī, tana. tama, vāni, vāri, dāni, dīni, dēni tēni, seem tobe more frequently used in these early inscriptions than the nominal forms, and the nominative form '*vāṇḍu*' was still in the process of formation. It was in the form of 'vāṉṟu till about the 9th century A.D. We have an instance of the nominative singular of the reflxive pronoun *tānu*. But the plural form appears as "*tambu*" in the Dharmavaram Ins. of Guṇaga Vijayaditya—"vracchina vāru dambu nilpina vāru". This '*tambu*' seems to be a later form of '*tāmu*'.

Pronominal forms occurring in the language of the Inscriptions.

Pronoun.	Nom.	Inflex. base.	plural.	Infl. of pl.	Acc.	Dative.	Pronominal term. of the verb. sing.	Pronominal term. of the verb. pl
1st Person	?	nā	?	?		nāku		
2nd person	nīvu	nī				nīku	vi	
reflexive	tānu	tana	tāru tambu	tama		tamaku	?	ru (tāru nilpina vāru)
3rd person mas. Demonstratives	vāṇṛu	vāni	vāru	vāri		vāniki vāriki	—	ri
Interrogative	evvaṇḍu	?	evvaru					
Fem								
Neuter	?							
adi	?	dāni				dāniki	'di'	(vānida dharmu vu)
idi	—	dīni			dīni	dīniki		
edi	—	—			tēni dēni	dēniki		

A CRITICAL STUDY ON PERUMPĀṆAṞṞUPPADAI.

BY

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In continuation of my paper in the last issue of this jonrnal, I wish to deal with some salient points regarding the Tiṇais or the species of natural regions of Tamīl Nād and Tondaimān Iḷantiraiyan, the ruler of Kānchi.

While giving instructions to the hungry Pāṇan, the Perumpaṇan describes the Tiṇais and the proper route which he (the hungry Pāṇan) might take and make his journey comfortable and convenient. At first he characterizes the Pālai பாலை or the arid land or desert, where bandits and robbers were naturally found threatening the wayfares with dreadful weapons and carrying away their properties. But now that there is the strong and well organised Government that Iḷantiraiyan administers there were neither bandits nor poisonous snakes nor sanguinary wild beasts to kill or trouble the passers by. The inhabitants of this region, the Maṛavar மறவர், throwing away their weapons and eschewing their cruelties would help other people with their own food stuffs and give them shelter for any number of days. This is attributable to the good Government of the king. Among the scares worrying people only four are mentioned as chief ones in Tolkāppiyam as follows.

> "ஆணங்கே விலங்கே கள்வர்தம் இறையெனப்
> பிணங்கல் சாலா வச்சம் நான்கே."

The main sources of dangers that happen to trouble the people are those caused-by fiends or gods, wild beasts, bandits and the kings. It is the imperative duty of a king to take all necessary possible steps to eradicate these terrors as otherwise there would be an obstacle for the peaceful and pleasant life of his subjects. Here Iḷantraiyan's rule is praised and his intelligent way of maintaining tranquil atmosphere everywhere even in solitary dwellings is vividly delineated. The author of this *āṛṛuppadai* calls theft metaphorically as plough (களவேர்) on the anology of சொல்லேர், வில்லேர் and etc. The significance of this term ஏர் lies in its conveying the meaning of profession. It is evident that

ploughing was the first and the foremost profession of the people that lived in our country and hence this word ஏர் is employed to denote profession in general.

Although the extent of the territory of Iḷantiraiyan was broad and wide there were no discontentment or fears of danger among the people as the king protected them by stationing guards wherever necessary. While he was sleeping his reign of justice kept them in safety for none felt any urge to endanger other's life.

Therefore, the Pāṇan tells his companion that he might go any where as he pleased without fear and stay any where to be free from fatigue. He also describes the caravans swarming in that region to conduct their business in trade in other parts of the country. The tracks of the arid land would be full with carts laden with salt that the Maṟavar, a class of people, would barter for other commodities which would not be available in their part of the land. The cart of that type is found in some villages even at present used for transporting food grains from place to place or for agricultural purposes. The wheels of the cart used by the *Maṟavar* in those days were very strong and the axle was that of wood in the shape of a drum (மத்தளம்) thin at both the ends and bulging out in the centre, and was not of iron as we have nowadays. A strong and long wooden bars constructed in the form of a ladder (பார்) were fixed on the axle of the cart. Its top was covered with a mat woven by a kind of palmyrah palm leaves called chariot tāḷi mat (தேர்த்தாளிப்பாய்). Here Naccinārkkiniyar says that this mat is called Tottuḷippōy (தொத்துளிப்பாய்) and we do not know what he meant by this. A heap of hay was kept on this covering for use as fodder for the bulls that drew this cart. On the neck of the *pār*, பார் hung a pot full of fermented gruel or rice water to be taken along with food that they eat breaking their journey at dinner times. This *kāḍi* (காடி) is interpretted as ghee or pickles which would be indispensible for meals and as important as a drum for a dance. These carts would be driven by women folk who would be carrying their babies with them for these women would not hurt the bulls while driving, as they would be accustomed to be merciful on account of cherishing their children with motherly affection. To a trouble some yoke of this cart many bulls would be seen yoked so that the load would not be felt heavy. To control the bulls thus yoked to the vehicles and to prevent their going astray, some other women would be walking

along either side of the bulls. Some spare oxen also would be taken with them for substituting any bull that became tired of the hard work. In this manner the process of dealing in salt would be going on throughout this region. Salt is named as small-food சிறுபாம் because only a very small quantity is mixed with food. These passages would be free from any source of fear and safe for the new comers for, these dealers in salt would be proceeding in gang making loud noice when driving the bulls and whistling when they are in a jolly mood.

In these paths some new congregation of merchants would be seen journeying with their donkeys laden with commercial goods mainly comprising of the produces of sea and mountains, such as pearls, corals, conches, gold, diomond and sandal wood. As they have to cross all the way walking they would he wearing a sort of leather boots which cover their feet fully so as to make them feel painless. The term used to signify the boots is அடிபுதை யரணம், the protection cover of feet. These boots would be in the form of our modern ones and not in the shape of our sandals. (செருப்பு). The merchants would be putting on long coats and hanging down swords with ivory handles fastened to a leather belt. They would be bearing wounds cured and uncured on their breast *incised* by robbers. This is an indication of their bravery and self defence. Their shoulders would be strong and high to with-stand the shots of arrows sped by robbers and their appearance would be like that of the valient Murugā and Yamā the god of death.

Other merchants who deal in pepper also would accompany them with their sturdy donkies fully loaded with useful articles. Pepper is called here *miriyal* மிரியல். For Philologists it may be of much interest to note that this term miriyal, which is undoubtedly the same as Telugu *miriyalu* in the ancient Tamil literature belonging to sangam age. The king kept his troops in these dangerous passages to safe guard the wandering merchants and levied commercial tax to them as toll உல்கு as we now see it being levied in certain places.

The Pāṇan continuing his narration says that if he (hungry Pāṇan) had walked further he could see sheds roofed with date palm leaves to prevent rats and squirrals from entering into the huts for stealing their food. Another reason for the utilisa-

tion of these leaves is scarcity of other kinds of thatching materials. From these huts, all women except those who recently gave birth to children, would go outside in search of a sort of rice called grass-rice (புல்லரிசி) that might be already hoarded by ants, and bring the collection to their huts and would pound them putting in a wooden mortyer under the shadow of Wood apple trees. They would cook them without purifying. "If you have the chance of meeting them, tell them that you belong to Pāṇa family who dwell on the peak of the mountain which is under the domenance of the king who would wear wreath of unfading Tumbai (வாடாத தும்பை) as a token of his valour in the war front and who would possess invincible armies".

Mahā Vidvan R. Ragava Iyengar attempts to connect the meaning of the phrase வாடாத தும்பை with Drōnā and there by determines the descendant of Iḻantiraiyan as from Drōṇā.

The critic says in his book on "The Criticism of Perumpāṇāṟṟuppadai" (p.p. 37). "வாடாத் தும்பை" does not mean unfading garland worn as an emblem of valour in battle fields, but it is a figurative expression such as what is called வெளிப்படைகிளவி i.e. word put before a noun to qualify and prevent ambiguity in its meaning and thus this indicates the family of Drōnā, as *thumbai* தும்பை has got the name of Drōnā as we find in Piṅgalandai.

"தும்பையும் பதக்கும் துரோண மாகும்"

I wish to contradict this interpretation as வாடாத்தும்பை does not qualify பெருமகன் the great man, but is a complement of *vayavar* (வயவர்) the valient warriors. We find similar usages in Puṟapporuḷ Veṇbā Mālai, *e.g.* "வாடாவஞ்சிசூடி", which as explained by the commentator, means wearing unfading Vañji garland, *i.e.* the garland made of gold that would never fade.

"வாடா வேம்பின் வழுதி கூடல்" (அக. 93)

This means unfading Vēnbu. In the same manner we have to explain வாடாத் தும்பை and Naccinārkkiniyar also explains it in the same way. If the author wanted to mention Tiraiyan he would have done so clearly but not in this ambiguous way.

"The Pāṇan says, that the hungry Pāṇan and his followers would be treated as gods at the mention of their residence, and be served with food prepared by the inhabitants of that arid land, together with dry fish in a teak wood leaf and thus his distress of hunger would be removed."

The critic says, if it is not interpreted as he has done, there would be no mention of Iḷantiraiyan at all. The author clearly mentions Iḷantiraiyan and his family in this text using terms such as திரையன், தொண்டையோர் மருகன், and பல்வேல் திரையன். Hence the phrase வாடாத் தும்பை is in no way referring to Dhrōnā. More over the inhabitants of *pālai* land were not so intelligent that they could comprehend figurative expressions and it would be enough for being treated as their guest, if the Pāṇan and his companions say that they were from a mountain pertaining to the great man who possesses skillful army wearing undecaying *tumbai* தும்பை as a mark of their bravery in the war front. These people of Pālai would implicitly know that this great man is none but their king Tiraiyan of Kānci, for, there were no other personages in those days who had such a powerful army and the name as பெருமகன் the great man (If the critic finds any words such as Tirai, water and horse and a synonym of them in this Āṟṟuppadai, at once, he with his unique intelligence, scholarniness and superior resourcefulness whether relevent or irredevent, seeks authority authentic or unauthentic to connect them with Iḷan tiraiyan and to perpetuate his conception of Tiraiyan's dynasty as coming down from Dhrōṇā. I have pointed out in my recent essay in this journal that the indigenous Tirayā tribes of Tamil Nād did not have any connection with Drōnā or Aswathamā.)

வாடாத்தும்பை with இடாத்தானை forms the establishment of rhyme. As how இடாத்தானை could not be justified to interprete as indicating cloth according to the same figure of speach வெளிப் படையில்லை this meaning of the phrase வாடாத்தும்பை as said to be indicating Drōnā instead of indicating unfading Tumbai garland could not be fairly justified.

Then, the Pāṇan describes the forest region adjoining to the arid land.

"The maravar (மறவர்) dwelling in this piece of land dug tricky pit traps around the tanks where in water was stored in winter to avail of it for their domestic purposes at all times. They would capture big and fat pigs that fall in these pits. The teath of the pig are like *Agathi* flower, in respect of their colour and form. The hunters would be hiding near the pits to catch hold of the pigs that fall in to them when they come to eat the fascinating food placed by the hunters on the covered pits. This would be their fore noon engagement. In the after noons

they would set up long snares specially woven to capture hares having long ears like lotus petals and catch them held at bay by open mouthed hounds. It you cross this track, at the residence of Eyinar, the inhabitants of mountain parts (குறிஞ்சி you may stay there. The houses would have been surrounded by thorny hedges and spears. The roofs would have been ones thatched with a kind of grass called Arugu, அறுகு, *cynodon* grass. They would be well gaurded by fierce dogs tied with chain and the bows of the people would be dreadful to look at there. You would be given a sort of red rice fully covered with fried flesh of உடும்பு a kind of big and long lizard which was brought by hunting dogs. The chief of this region is descended from a family in which the mother would not have any fear even at her full pregrancy, if a big elephant approached her, a poisonious snake crowld on her body, or a fierce roar of thunder was heard; the father would be *accustomed* to threaten the passers by and rob off their possessions, by which he maintained his family and he was a skillful fighter of the sword. This signifies the inherited bravery of the family. The chief would march to the territory of his enemies if they disobey his commands, and would take away all the cows belonging to them and exchange them (cows) for fermented toddy. He would strangle a robust sheep for his dinner. After dinner he would be seen engaging himself in folk dance.

"Next to this land is the regular forest. There, you can see, says the Pāṇan, "sbort boughs tied with a sort of edible leaves fixed straight so as to enable the sheep to eat comfortably standing without much exertion. The houses would have been roofed with ragi straws put in heap after heap. An old man would be guarding the house, lying and sleeping on the skin of a goat. There would also be seen many long rows of pegs to which the cows and sheep would be fastened. Females would churn condensed curd before dawn and after taking off butter from it, would resort to their neighbouring hilly regions to sell milk and butter and purchase buffalos with the cost of ghee they sell. They would not demand gold for ghee (as our women do now). If you happened to stay there you would be fed with milk and cooked rice of small tiṇai (தினை) which could be compared to the young ones of crabes.

In this part, a shepherd would be seen playing with his flute made by his own hand thrusting the end of a red hot and

sharpend stick into a small bamboo stick to form seven holes in a line. After he had been fatigued by the strain of his mouth on account of blowing the flute, and tired of such music, he would seek for a substitute for it. Then he would make yāḻ in the form of a bow, bending a hollow twig of *kumiḻ* tree and tying the fabrics of *maral* (மரல்) tree, as strings to the yāḻ at both ends, would play striking the strings by his fingers and thus enjoy *Kuringip-paṉ*. The method of manufacturing musical instruments by using ordinary base materials was known in those days even to an illiterate shepherd. It is worthy of notice in this Arrup-padai that reference is made to a shepherd's talent in music and his appreciation of fine arts.

Then come the cultivable lands called *marudam* மருதம், where in cultivators are living. They would not plough certain lands, because big bulls with their horns smeared with mud would trample the floor at their fighting, as the result of it the whole field would become fit for cultivation. The formers would tansplant the paddy seadlings after untying the bundles of them."

Here, the critic states, that the bulls were not used for tilling the fields by the farmers because of their regard to their King; they thus honour the emblem of the royal flag (pp. 49).

Making the passage convey such a meaning the critic connects Iḻantiraiyan with the ancestry of Pallavās who were said to possess flags with the design of oxen in them. Further, he surmises that Iḻantiraiyan had a flag of such design just as the Pallavās had and infers this connotation from the following lines found in Pānāṟu.

"பைஞ்சாய் கொன்ற மண்படு மருப்பின்
காரேறு பொருத கண்ணகன் செறுவின்
உழாஅ நுண்டொளி நிரவிய வினைஞர்
முடிநா றழுத்திய நெடுநீர்ச் செறு."

The readers are better judges to decide if those above quoted lines could support the inference of the critic.

If the author of this Arruppadai would have thought to mention the bull-designed flag of Iḻantiraiyan, he would have done in a clear manner. We find elswhere in this poem the author saying that the bullocks were yoked in the courtyard of the farmers and were driven to the fields for tilling the lands. The lines are:

" குடிநிறை வல்சிச் செஞ்சா லுழவர்
நடைநவில் பெரும்பகடு புதவிற் பூட்டிப்
பிடிவா யன்ன மடிவாய் நாஞ்சில்
உடுப்புமுக முழுக்கொழு மூழ்க வூன்றித்
தொடுப்பெறிந் துழுத துளர்படு துடவை "

" நெல்லுழு பகட்டொடு கறவை துன்று " and etc.

What would the critic mean for those lines which would be inconsistant to his inference. The word *pagadu* (பகடு) denotes bull; Naccinārkkiniyar and the critic are one in accepting this. Besides, the same usage is found in the Patiṟṟuppattu, one of the athologies of Sangam age,

" ஏறு பொருதசெறு உழாஅது வித்துநவும் " (பதிற் 5-3-2)

Hence the critic's inference could not be taken justified or correct.

Apart from this, I wish to mention the fact that we read in our literature that the subjects of Pāndiyās and Chōḷas destroyed the emblem of the banner of their kings *i. e.*, fish and tiger. Were they infidel to their kings? So, putting into work the animals, that form the emblems of kings does not indicate or imply any lack of loyalty or devotion to their kings.

The Pāṇan, continuing his discription of *Mārutam* says; "there would be huts for pigs and under the *mārutam* tree, heaps of paddy crops cut when ripened would be piled like hillocks. The mendicants would be receiving the alms of paddy from the threshing floor. Snakes would be hiding their presence in *mārutam* trees and waiting for rats to come out in search of paddy from the heaps, so that they may swallow them. After thrashing the grains stored would seem like the golden mountain மேருமலை. Old stock of paddy could be seen there unavailed of for many years as the farmers having many varieties of paddy in abundance." If you stay there, says the Pānan, "you would obtain white cooked rice eatable without contempt along with fry of hens and then you would be supplied with gur to eat and cane juice to drink. The farmers prepare them by crushing sugar canes in mills called *ālai* ஆலை."

"After crossing this track you should step in maritime land called *neydal* (நெய்தல்)" says he. "In this land the old and the young would be catching fishes from the ponds neaby with the help of nets woven by them for that purpose. Tanks would be

full to a depth enough to drown a man with his arms raised in spite of continuous drought for some years. The banks of these tanks would be protected by fishermen by constructing huts on them. They would give you a sort of pudding cooked with un-pounded rice along with a certain flour of embrios obtained from some peculiar grains. Then you could drink intoxicating and odourous toddy together with roasted new fish. Garlands made of various hued flowers would be available to wear in that place.

In Brahman houses you could see pandals with fat calves tied to them at the bottoms and the floor of the houses would be kept purified with holy cow-dung's sparkling solution. This purification is necessary for worshipping gods with immaculate heart in a sacred place. Neither dogs nor cocks would approach these holy spots. Parrots with their bending red bills recite vedic lines from Rig Vēdā and would teach them to all people including those who are resticted from learning them (Rigs.) House wives of these Brahmins, as faithful and respectable as Aruntati the famous Vasishtas consort would cook rice mingling with pulses to make it palatable.

The paddy used for cooking in Brahmin houses is termed as 'பறவைப் பெயர்ப்படு வத்தம்' in the text of this poem. Naccinārkkiniyar means this is இராசான்னம் and the critic takes this to refer to a sort of Sambā paddy *i.e.*, கருடன் சம்பா. "A Garudan looks in two colours red and white, this variety of paddy also has the same two colours, and Sārasānnam சாசான்னம is erroneously transcribed as Rāsānnam, ராசான்னம்."

"Brahmin ladies are experts in the preparation of various kinds of pickles which are mentioned as காடி in the text. They would cook *pome granites* in melted butter and mix with them a certain quantity of pepper powder and sweet scented leaves specially used for curry, கறிவேப்பிலை. Tender and unripe mangoes மாவடு would also be cut into pieces for preparing pickles which would enable even a frugal eater to take in an enormous quantity of food. You would be fortunate enough to have the food consisting of many varities with fresh and condensed curd and ghee" says the Pāṇan recollecting the savour of the pickles he enjoyed by him before.

Now, the sea port town Nīrppeyarrurai or Kadanmallai is portrayed by the Paṇan. "On the banks of tanks, maidens of the town would safely keep their gold earnings to avoid them falling into the tank while they are diving and swimming in it. *Kingfisher*, mistaking the earnings for fishes would take them and fly straight way to a sacrificial pillar and perch on the top of it solitorily. This bird with gold earrings between its bills is compared to a light house installed in a form of a swan with glowing light in its mouth. This is an indication of the civilization of the Tamils some eighteen centuries back and of their maritime trade."

The appellation given to this sea port town was not 'Nīrp-pāyarru' as the critic thinks and it was discussed and refuted in my last essay under this caption. "Young maidens in that town would be playing with kaḻaṅgu கழங்கு moving to and fro so that their gold ornaments would be sounding. You obtain there, says the Pāṇan, cooked meat of fat pigs that the residents of the place had captured and nursed giving them mere flour of rice so that the flesh would not be abnoxious. To quench your thirst you could get toddy also and eat சேம்பின் கிழங்கு if you feel satiation in eating sweets throughout. After traversing these tracks with the experience of these regions, you would enter the ancient and familiar matropolis of Iḷantiraiyan, called *Kāñchi*."

A beautiful shrine of Viṣṇu would be your first vision as soon as you entered the city. This shrine is the holy *Veḥkā* (வெஃகா) in which the deity is consecrated as couching on a great snake *Anantan* who is giving shade to the god by raising his many heads over the deity. The comparison of the snake to kāndaḷ flower and of the god to an elephant is worthy of notice. A puranic story is alluded by the namonculature of this deity சொன்ன வண்ணம் செய்த பெருமாள் "god who did as directed."

The omission of mentioning the deity of Devarāja Perumāl a famous and glorious one from a good number of years, in this poem, is inexplicable and surprising. Many Āḻvars who visited this shrine from time to time did not praise of this deity. Some scholars are of the opinion that the very thought of the god overwelmed the devotees and Āḻwars and as the result of their self forgetfulness they lost their real conscience and were unable to praise Him. Perhaps this reason may not be an agreeable one and we will have to find out the probable reason for it.

" The shrine Veḥkā," says he," is surrounded by dense groves which are so high that the clouds would rest on the top and inside of them. Edible dealers would be active and progressive in their process of sale in the groves. People dance in them as they are complacent with their enormous wealth."

" After taking rest for a considerable time, you must sing songs in praise of the God in the shrine of Veḥkā, in gratitude for his bestowing human birth upon you. Then you could arrive at the royal palace and could enjoy fascinating and sublime scenery both in the interior and exterior of it. The crowded bazzar would detain consumers for a long time from free movement."

The Antiquity, reputation and holiness of Kāñci are vividly described in the following lines:

" நீனிற வுருவின் னெடியோன் கொப்பூழ்
நான்முக னொருவற் பயந்த பல்லிதழ்த்
தாமரைப் பொகுட்டிற் காண்வரத் தோன்றி."

The gist of these lines is that Kāñci is as beautiful and pure as the lotus flower of the naval of the blue coloured god who had the appearance of a tall one (Trivikrama). The Lotus is a pure one and gave birth to Brahmā, the god of creation of the universe and as such he is the father of all the worlds.

In-order to indicate the antiquity and sanctity of Kāñci the above simile is used here and the commentator's view on this also is the same. But the critic here also, endeavours to maintain his own theory by giving an interpretation according to which the petals of the lotus are to be considered as representing the suburbs of Kāñci and the Pericarp பொகுட்டு Kāñci itself and though Brahmā is not mentioned he as representing Iḷantiraiyan is to be understood by implication. Though the simile is not quite clear, states, the critic, it implies that Iḷantiraiyan's ancestry is connected with Brahmā and Drōna.

In the subjoined stanza from Dandi alaṅkāram, Kāñcī is matephorised as a peacock, but Lord Murugā is not even by implicatition correlated with peacock which is said to be his vehicle. The stanza is this :--

> " எரி யிரண்டுஞ் சிறகா வெயில் வயிருக்
> காருடைய பீலி கடிகாவா—நீர்வண்ணன்
> அத்தியூர் வாயா அணிமயிலே போன்றதே
> பொற்றேரான் கச்சிப் பொலிவு."

The implied reference to Brahmā is also one simply imagined by the critic.

" Jack tree பலா is praised most among all the fruit bearing trees for its sweet fruits. Similarly, Kāñci is extolled for its superiority in celebrating uninterrupted festivals throughout the year," is the substance of the following lines:

> " கொழுமென் சினைய கோளி யுள்ளும்
> பழமிக் கூறும் பலாஅப் போலப்
> புலவுக்கட லுடுத்த வானஞ் சூடிய
> மலர்தலை யுலகத் துள்ளும் பலர்தொழ
> விழவு மேம்பட்ட பழவிறல் மூதூர்."

'Jack ' does not denote here other than a kind of tree. The critic says that the word palā பலா is identical with Pahlava the Prākrit form of Pallava, and it might refer to Iḷantiraiyan's descent from Pallava.

Historians are of opinion that Pahlava and Pallava are not of the same origin and Pahlavas were the invaders of India who belonged to Parthian race or the family of Vonones.[1] Therefore this attribute is baseless and a statement given by the critic at his whims and fancies is meaningless.

The Pāṇan, then describes Iḷantiraiyan's disposition and his unlimited gifts doṇated to poets and the poor. He says, that Ilantiraiyan would be seen seated on his throne after his routine of justice done to those who represented their grievances and to those who sought the aid of court of law. His ministers with their good and noble qualities would be seated around him Such an occasion only would be the appropriate time to call on him. " You should go to him without any restriction and praise him thus ":

" Thou art the descendant of Thoṇḍaiyōr; inspirer of warriars; drastic slaughterer of potential foes; and merciful

1. The first of these Pahlavas to appear on the coins has the familiar Parthian name Vonoes; and we may, therefore, conveniently call the line to which he belongs ' the family of Vonoes.

Ancient India by E. G. Rapson.

bestower of riches on all people irrespective of their opulance or poverty." Pray for his long life and then commence your song in accompeniment with your Yāḻ (யாழ்) after removing its beautiful cover and adoring its divinity".

"Even before his appreciation of your talents in music, he would give you fine clothes to wear taking off your old and torn ones. Considering the *momentariness* of wealth and ever lasting nature of reputation, he would give you and your followers valuable ornaments and lotus flowers made of superior gold to put on. Then you would be fed with enormous food mixed with meat prepared by his cook".

If Iḷantiraiyan was of a descendant of Drōṇa, an arthodax Brahman priest who was not accustomed to non-vegetarian food which was considered as great sin in Dharma Sāstras, how could he feed these Pānas with such a kind of food. It seems, like other Tamil kings and poets of Sangam age, this king too was of a habitual non-vegetarian. So, he could not be ascribed to a rigid orthodax Brahman dynasty.

"Lastly, the king would not be content with above mentioned gifts and give you a chariot with four white horses to draw it and some loose horses with harness on, to ride over whenever the track would be steep and slope. Then he would bid you goodbye"

"Iḷantiraiyan is the possesser of a mountain under his dominion. On it peacocks would be dancing and big monkeys would be jumping from tree to tree as a result of which flowers would fall on the ground; male elephants would help Riṣis bringing sacrificial twigs; white brooks would be flowing from all parts of the mountain." concluded the Pāṇan.

Though the name of the mountain is not specifically mentioned in this Aṟṟuppadai it is the Tiruvenkatam hill.

As there was no such other divine mountain in Tondai Nād as described in this Āṟṟuppadai and in other Sangam Tamil works we can definitely say that this is Tiruvenkatam. I give some instances from Tamil literature to support this point.

"வென்வேல் திரையன் வேங்கட நெடுவரை" (அக. 85)
வினைநவில் யானை விறற்போர்த் தொண்டையர்
இனமழை தவழும் ஏற்றரு நெடுங்கோட்(டு)
ஓங்குவெள் ளருவி வேங்கடத் தும்பர்" (அக. 213)

THE GĪTARTHA SANGRAHA

BY

SRI D. T. TATACHARYA, SIROMANI, M.O.L.

3. Study : Part III.—(continued)

Sections 4—6.

4 *a*. The next stanza refers to four subjects as dealt with in the fourth chapter, of which the first is Lord's incarnations.

In order to make Arjuna believe in all that he said about *karma-yoga*, Kṛṣṇa tells him that He taught this *karma-yōga* to Vivasvān, and Vivasvān to Manu and Manu to Ikṣvāku : thus being transmitted from generation to generation it was known to the king-saints but with efflux of long time it disappeared; but that very same anceint and most secret *yoga* was then taught to him because he was His devotee and friend.

When the Universe was created and the Sun was put there in the sky for lighting the same, he, having to go on doing his duty incessantly and till the very end of the universe, naturally required to be instructed in the *karma-yōga*. It is a thorough understanding, a full and correct knowledge of the *karma-yōga*, that would keep one discharging one's duties always energetically and enthusiastically and never allow one to feel tired of it.[1]

Kṛṣṇa's statement that He taught this *yōga* to the Sun long ago provoked a question in Arjuna. Arjuna asked Kṛṣṇa how He could have taught the Sun long ago, He being a contemporary of his. He was born recently like himself; it is impossible for Him to have taught the Sun long before His birth.

Arjuna knew well, as he himself would tell Kṛṣṇa later on (X-12–13), that Kṛṣṇa was God. He asks this question now,

1. Kalidasa appears to have thought that the Lord must have taught *Karma-yoga* not only to the sun but to many, among whom he is also one: the following is an extract from his *Sakuntala*, which, with advantage, may be considered here :

कञ्चुकी— .... कामं धर्मकार्यमनतिपात्यं देवस्य । तथापीदानीमेव धर्मासनादुत्थितस्य पुनरुपरोधकारि कण्वशिष्यागमनमस्मै नोत्सहे वक्तुम् । अथवा अविश्रमो लोकतन्त्राधिकारः

भानुः सकृद्युक्ततुरङ्ग एव रात्रिन्दिवं गन्धवहः प्रयाति ।
शेषः सदैवाहितभूमिभारः षष्ठांशवृत्तेरपि धर्म एषः ॥

however, with a view to know all truths concerning His incarnation, from the mouth of Kṛṣṇa Himself.

Kṛṣṇa replied to him saying that He too, like himself, had previously a great number of births and in one of them He taught the *yōga* to the Sun. This reply immediately gives rise to another question: if both God and Arjuna had births and deaths what is the difference between them, the difference between God and man? So Kṛṣṇa added that He knew all His previous births; but Arjuna did no know his. The point to be noted here is, say Ramanuja and Desika, that His births in this world, which we call incarnation, are as real as our own.

Pointing out further distinguishing characteristics of His incarnation Kṛṣṇa says :—

1. That He loses none of His divine qualities, but all of them are as fully present in Him as ever when he takes birth in this world as Rama, Kṛṣṇa and other *avatāras*.

2. That His form, His body, is not one made of the five elements like that of *jivasi* but one made of that pure divine substance which is called *śuddha-sattva* (शुद्धसत्त्व). It is *aprākṛta*, other than that which is evolved from *prakṛti*, *Matter*.

3. That His birth, *avatāra*, is due to His own free will and not to *karma*, which is responsible for the births of men.

4. That His birth takes place when *dharma* is waning and *adharma* is raising its head in the world. Men are born when their *karma* is ripe enough to bring about their birth.

5. And that the purpose of His birth is the protection of virtuous men and also the distruction of the wicked. Men are born for experiencing the results of *karma* done in their previous births.

These are the particulars about His incarnation, *avatāra*, in this world, which Arjuna wanted to be made known to the world by Sri Kṛṣṇa Himself and He accordingly explained. Kṛṣṇa here adds that he who has a correct knowledge of this divine birth and deed of His will attain Him and never be born again.

(*b*) The next subject dealt with in this chapter is '*Karma-yoga* itself as *Gnāna-yoga*.' *Karma* does not consist in mere action. It has been already indicated that it always required to

be accompanied by a correct knowledge of one's own soul. A practiser of *karma-yoga* should do his motive-less action, always keeping his mind on and directing all his thoughts towards his soul, which is, as has been already explained, quite distinct and separate from the body which it indwells. There is no *karma-yoga* without such true knowledge of his own soul on the part of the practiser. There are thus two elements which constitute *karma-yoga*: unmotived action and soul-knowledge. So *karma*, action, practised as *yoga*, can be said to be *jñana* also.

There is also another reason why the *Karma* of a *yogin* can be called *jñana*. A *yogin* knows the truth of not only his own soul but also of the *World-Soul*, *Paramātman*, the Supreme Brahman. Possessing this *Brahman*-knowledge the *yogin* will have the idea that all that he does or sees or employs is Brahman, always present in him. He himself, the sacrifice or other action he does, the oblation that is prepared and thrown into the sanctified fire, and this fire too, are all Brahman. This Brahman-knowledge also brings the characteristic of knowledge, *gnāna*, to the *karma* practised as *yoga*.

(*c*) Thirdly it is shown in this chapter that there are a number of actions, any one of which can be practised as *karma-yoga*. The following are some of them (in Desika's words):

देवार्चन	Idol-worship
इन्द्रियनिरोध	Restraint of organs
प्राणायाम	Breath control
याग	Sacrifice
दान	Gift
होम	Offering of oblations
तपः	Penance
तीर्थसेवा	Bath in sacred waters
स्वाध्याय (अभ्यास)	Constant recital of one's own recension of Veda
तदर्थाभ्यास-आदिरूपाः	Continued study of its meaning etc. etc.

A man may choose, according to his learning, capability and taste, any one of these and practise it as *yoga*.

(*d*) After enumerating these varieties of *karma-yoga* the chapter finally shows how important is the above-mentioned

knowledge-part of this *yoga,* This is more important than the action-part of it. This knowledge of the soul should be got and made mature through constant hearing from sympathetic knowers that have found out the truth. This knowledge can be considered and said to be mature when there is no possibility of mistaking the body for the soul and when one is able to see that the soul as an intelligent thing is the same in all beings and in this respect it is also the same as God.

This if obtained destroys all sins, all *karmas*, that have accumulated throughout the beginningless past. As purificator it has nothing to equal it.

5. (*a*) Sri Kṛṣṇa said in the second chapter that *karma-yoga* is the means of *gñāna-yoga*, that is, the former leads to the latter. One cannot take up *gñāna-yoga* at once. It is a difficult *yoga*. *Karma-yoga* is easier than that. Therefore one should first practise *karma-yoga* and acquire competency for *jñāna-yoga* and then practise it. Subsequently, however, He said in the third and fourth chapters that even one competent to practise *jñāna* should take to *karma*, indicating by this that the same result which is to be achieved through *jñāna*, namely self-realisation, *ātma-sakṣātkāra*, could be directly achieved by means of *karma*. Now Arjuna asks which of the two *yogas, karma* and *jñāna*, would help one to achive the result, self-realisation, sooner. Answering this question of *Arjuna*, with which the fifth chapter of the Gita opens, Kṛṣṇa says that it is *karma* and not *jñāna* which brings about self-realisation more quickly—
योगयुक्तो मुनिर्ब्रह्म न चिरेणाधिगच्छति ।

(*b*) Having thus replied to Arjuna Kṛṣṇa goes on to give some details regarding the ascription of the agency by *yogins* in respect of all their actions to Matter, mentioned in the third chapter. A man does so many actions through his body, breath and sense as well as motor organs. The soul that dwells in the body and uses the organs is the agent of all actions that it does. But that agency is not inherent in it, but only happens to it on account of the body, breath and organs that it possesses. Taken in itself it has no agency in respect of any of the actions it appears to do. A *yogin* should therefore think always that he does nothing; the organs, breath, and body are pursuing their own course.

नैव किञ्चित्करोमीति युक्तो मन्येत तत्त्ववित् ।
इन्द्रियाणीन्द्रियार्थेषु वर्तन्त इति धारयन् ॥

This means that though as one that knows and wills and has the volitional move the soul could be the agent, still it is not to be considered so since all that it does during all the time of its bondage is due to and entirely dependent upon its body and organs. A god and a man, a king and a servant, a father and a son, a friend and a foe, all these behave differently and this difference in their behaviour is due to the difference in their conscience about themselves. But take and consider all these souls in an abstract manner, *i e.*, apart from the bodies etc. There is nothing in themselves which would be responsible for the difference in their behaviour as god, man, and others. This fact about their true nature is not realised by the souls because their knowledge is restricted, covered, suppressed, by their beginningless *karma*. When this *karma* is destroyed by the soul experience brought about directly by *karma-yoga,* all restrictions over knowledge would go when it would reveal their true nature fully and clearly.

(*c*) Souls are knowers. They possess knowledge. Besides they are themselves *knowledge*. All things other than knowledge are revealed, *i.e.*, are made known to us by knowledge. 'We know this' means 'we have knowledge of this': 'we have grasped this through knowledge.' Things other than knowledge cannot present themselves to us, to our mind, except through knowledge. They can remain in themselves without being known by any body. But they become things known, only when one has got the knowledge of them. But now take 'knewledge' itself. Does it, like other things, necessarily require for being known any other knowledge? Is there any instance of knowledge which having happened remained without being known at the same time? Just as light unlike other things in the dark does not require another light to make it known so knowledge does not require another knowledge to make it known to the soul to which it belongs. It is *svayam-prakāsa*—self-illumined. Now it may be seen that knowledge could be defined as that which is capable of making itself known without the aid of any thing else. Applying this definition to the soul we have no difficulty in understanding that it also is knowledge, because it makes itself known

even when there is no knowledge other than itself to reveal it. Soul in itself, like its property, is therefore *jñāna*. For distinguishing from each other these are called respectively *dharmi-bhūta-jñāna* and *dharma-bhūta-jñāna*, substance-knowledge and quality-knowledge. Thus to be knowledge is the characteristically essential nature of the soul. This is common to all souls and will be comprehended by the soul-experience that happens as the result of *karma* or *jñāna-yoga* For bringing about this result of it, namely the soul-experience, (*ātma-sākṣātkāra*), the *yoga* requires the knowledge-part of it to develop so as to make the *yogin* see clearly that the soul everywhere is the same in its essential characteristic of being 'knowledge.' In order to attain this development of knowledge, the *yogin* has to observe certain austerities :—

1. Riddance of jubilance and detestation ;
2. Lack of attachment to worldly things ;
3. Appreciation of their defects ;
4. Removal of desire and anger ; and
5. Considering the soul alone as all enjoyables.

There is another subsidiary which helps make mature the knowledge of the soul involved in the *karma-yoga*, and which Sri Desika points out, is very important, more important than all those mentioned above, and that is what is called सर्वभूतहिते रतत्वम्, keen *interest in the good of all beings.*

Thus, according to the *sloka*, this chapter is concerned with:

1. The superiority of the *karma* over the *jñāna-yoga* on account of its being easier of practice and yielding the result more quickly.
2. Some subsidiaries of *karma-yōga*, viz. the transference of the agency for all actions to the organs, body and breath ; and
3. The means of developing the soul knowledge that forms part of the *karma--yōga*, to such an advanced stage in which it will comprehend the soul in its essential characteristic of being *jñāna*, knowledge, a characteristic common to all the souls indwelling innumerable and divergent forms.

6 *a*. The next stanza which relates to the sixth chapter says that in this chapter instruction is given in the method of practising *yōga*. When the *karma* or *jñāna-yōga* is advanced through diligent, efficient and continued practice, to such an extent that it is capable of bringing about the result, the soul-realisation, the *yōgin* should adopt and follow the method described herein for the actual achievement of the result.

He should provide himself with a seat (*āsana*) firm and comfortable. Seating himself on it, with his eyes fixed on the tip of his nose and without looking at this or that side he should concentrate his mind on the soul. He should observe continence. There should not be too much of food or sleep, complete avoidance of it either.

When the *yogin* finds himself so firm and steady and occupied in the concentration that he may be likened to the undisturbed flame of a light in a windless place he may be said to be well in the posture conducive to the effective *yoga*. The ultimate and actual *yoga* or the soul-experience is that in which the mind under control finds much interest; in which the *yogin* experiencing his own self feels so contented as not to think of anything else; in which he feels enjoying the greatest pleasure in the world; which he would not let pass away: and finally having been once in which he will be never affected in the least by any calamity that may overtake him. To attain this stage is the consummation of the *yoga* and the aim and object of the *yogin*.

(*b*.) The śloka then points out that the chapter next speaks of four kinds of the *yogin*. This means that there are four degrees or levels in the self-realisation brought about by the *yoga*.

In the first the *yogin* sees his soul, as has been already explained, as 'knowledge'.

In the second, which is higher than that, he sees it as free from all sins and virtues, free from all *karma*, as the Supreme Soul Itself.

In the third, which is still higher, he sees it with its knowledge, its cognitive capacity, धर्मभूतज्ञान, having no restriction whatsoever and so quite similar to that of the Supreme Soul.

In the fourth and last, which is the highest level in the soul experience, he sees it having absolutely no connection with any

good or bad that may happen to him, such as the birth of a son to him or the death of his son.

(*c*) It may be seen that what ever may be the degree or level of the soul-experience achieved as the result of the *yoga* the *yogin* comprehends the soul, in respect of its fundamental characteristics, as the same as all the other souls including the Supreme one, realising that all differences belong to the forms alone, and they could never touch the souls. Arjuna feared that such a *yoga, i.e.,* the soul-experience, which comprehends the absolute sameness of all the souls was impossible to attain since the mind being unsteady and ever accustomed to see differences in things could not be controlled so as to concentrate on the soul and visualise its sameness with other souls; and he told Kṛṣṇa of this. Arjuna's idea was that Kṛṣṇa should teach him the means of controlling mind so as to be able to attain the *yoga*. Replying to him Kṛṣṇa said that there is no doubt that it is difficult to control the mind but it can be controlled through *abhyāsa* and *vairāgya*. *Abhyāsa* here means inclination towards the soul developed as the result of constant thoughts of its attractive good qualities, such as iternity, knowledge-ness, bliss-ness, unsusceptibility to *karma*, purity or stainless-ness and others; and of complete detachment from and absolute disinterestedness in all things other than the soul. It has been already said that *karma-yōga* is the means to attain self-realisation, *i.e.*, the soul-experience, (*ātma-sākṣātkara*). This amounts to saying that mind purified by *karma-yoga* brings about the soul-experience, and this implies that mind is brought under control through *karma-yoga*. What is now said is that there are two ancillaries to it, namely *abhyāsa* and *vairāgya*.

(*d*) From the description given above of the soul-experience it may be seen that it is such that he who comes to know of it would never fail to feel at once a thirst for it, it being so attractive and so interesting. It is but natural that such a person tries to learn the means of achieving it and then begins to practise it, though he may not be quite fit for it. When, however, he finds that the difficulties that attend the actual practice of the means, the *yōga*, are too great to be overcome by him he cannot help abandoning it, though reluctantly. After hearing Kṛṣṇa's reply as shown above Arjuna thought of such a man and wanted to know what his fate would be. The non-yogins, *i.e.,* persons ignorant of *yoga,* perform *karmas*, actions, with a view to achieve and enjoy the results they

could yield ; and the *yogins* practise the *yoga* and enjoy its fruits —the soul experience and liberation (freedom from bondage). But what about those that take to *yoga* but fail in it. They are niether non-*yogins*, because they have no idea of enjoying the ordinary fruits of *karmas*, nor *yogins*, because they could not successfully practise the *yoga* and have abandoned it. What will happen to them after death ? Would it be that such one does not perish being neither the one, nor the other? Arjuna wanted to know this and he thought that this is a question, too big and too subtle to be answered by any body else than Kṛṣṇa, and so he put the question to Him. Removing this fear and doubt of Arjuna and speaking to him tenderly and lovingly Kṛṣṇa said, "**Arjuna, no; he will never perish. No good deed done will lead to ruin.** A *yoga-bhraṣṭa*, one that has slipped from *yoga*, will go to the same world where the virtuous go and after remaining there for a long time will be born in the house of those that are pure and wealthy or in a family of *yogins* themselves. There he takes up the *yoga* begun in the previous birth and completes it and reaps its fruits." Thus even a very small attempt to practise *yoga*, even a desire to know *yoga*, will never go in vain. Such is the greatness and value of *yoga*.[1] Thus saying Kṛṣṇa advised Arjuna to become a *yogin*.

(e) The subject-mater of the first *ṣaṭka*—the first six chapters —namely the *karma* and *jñāna yogas* resulting in the soul experience has been thus fully dealt with. Here the sixth chapter has to close. But with a view to keep up the continuity of the discourse Sri Kṛṣṇa introduces here itself the subject-matter of the middle ṣaṭka, the next six chapters, which is *bhakti-yoga*, by way of telling Arjuna that "by for greater than the *yogins* and all others mentioned before is he, the object of whose staunch and deep devotion am I My self." This gives an idea to Arjuna of what Kṛṣṇa is going to speak about next.

1 The *yogin*, the practiser of this *yoga*, who does action, *karma*, renouncing all its fruits and who has no interest whatsoever in any thing but the soul is by far superior to all others, whether they are *tapasvins* (penance-makers) or *jñanins*, knowers of prā*na* or such inferior things or *karmins*, doers of ordinary actions, VI 46

वीरचिन्तामणिः

(धनुर्वेदः)

No 7493 (*b*)

Substance: paper. Size: 8×6½″. Folio: 83. Lines 12 on a page. Character: Devanagari. Condition: old. Extent: complete. Transcribed on the date: 29-12-1905. Author. Viśvamitra.

वीरचिन्तामणिनामकः धनुर्विद्याप्रकाशकोऽयं ग्रन्थः ब्रह्मश्री मानवल्लि रामकृष्णकविभ्यः क्रीत्वाऽस्मदीये ग्रन्थागारे रक्ष्यमाणो वर्तते। विश्वामित्रकर्तृकोऽयमिति ग्रन्थारम्भस्थवाक्यतोऽवगम्यते। धनुर्वेदप्रकाशका ग्रन्था अत्यन्तं विरलाः। प्रतिकृतिरियं अनन्तशयनक्षेत्रे केनापि (Kollam 29-12-1081) 1905 तमे ख्रिस्ताब्दे लिखिता जीर्णदशायां वर्तते।

ग्रन्थस्य समाप्तौ "इति श्रीशिवधनुर्वेदे भगवतो व्यासस्य कृतिर्वीरचिन्तामणिनामा धनुर्वेदस्य परिच्छेदः॥" इति दर्शनाद्विश्वामित्रः कर्ता व्यासो वेति संशयो जायते। तथाऽपि न विरोधः; यतो मनुयाज्ञवल्क्यादिस्मृतयोऽन्यैरेव ग्रन्थरूपेण निबद्धा वर्तन्त इत्ययं क्रमोऽनेकत्र प्रतीयते। एवमेव धनुर्वेदपारङ्गतो विश्वामित्रोऽस्य वक्ता स्यान्नात्र संशयः। व्यासोऽपि वेदाङ्गानि, तदुपाङ्गानि, महाभारतं, पुराणानि च प्रणिनाय। अतो विश्वामित्रो धनुर्वेदस्य प्रवक्ता, व्यासस्तु प्रणेतेति मनसि निधाय तथा निर्देशः कृत इति आद्यन्तयोरैककण्ठ्ये औचित्यं मन्यामहे॥

संक्षेपेण बह्वर्थप्रतिपादके ग्रन्थेऽस्मिन्नधो निर्दिष्टा अंशाः प्रतिपादितास्सन्ति।

१. धनुर्वेदावतारः
२. धनुर्विद्याप्राशस्त्यम्
३. धनुर्दानविधिः
४. धनुःप्रमाणम्
५. गुणलक्षणानि
६. शरलक्षणानि
७. फललक्षणानि
८. ओषधिविलेपनम्
९. नाराचनालीकौ
१०. स्थानानि
११. मुष्ट्याकर्षणलक्षणम्
१२. मयव्याधौ
१३. लक्ष्यम्
१४. अनध्यायाः
१५. श्रमक्रिया
१६. लक्ष्यस्खलनविधिः
१७. शीघ्रसन्धानम्
१८. दूरपातनम्
१९. दृढप्रहारिता
२०. हीनगतयः
२१. शराणां लक्ष्यास्खलनम्
२२. शुद्धगतयः
२३. दृढचतुष्टयम्
२४. चित्रविधिः

२५. बाणभङ्गः
२६. वराटिकावर्तः
२७. धावल्लक्ष्यम्
२८. शब्दवेधित्वम्
२९. शस्त्रविधिः
३०. शस्त्रवारणम्
३१. संग्रामविधिः
३२. विष्णुस्मरणम्
३३. अक्षौहिणीसंख्या
३४. महाक्षौहिणीसंख्या
३५. व्यूहविधिः
३६. युद्धविधिः ॥

Begining|: अथ धनुर्वेदो निरूप्यते । स च पादचतुष्टयात्मको विश्वामित्रप्रणीतः । आदौ ब्रह्मणा प्रजापतये रुद्राय च प्रोक्तः, रुद्रो(द्रेण) विश्वामित्राय, विश्वामित्रो(त्रेण) मनवे पुरुहूतादिभ्य उपदिष्टः । स हि पादचतुष्टयात्मक उपवेदः । तत्र प्रथमपादे दीक्षाप्रकारः, द्वितीयपादे सङ्ग्रहः, तृतीयपादे सिद्धयात्मकः, चतुर्थः प्रयोगपादः । तत्र प्रथमे पादे धनुर्लक्षणमधिकारिनिरूपणं च कृतम् । धनुश्शब्दश्चापरूढोऽपि चतुर्धा युद्धे प्रवर्तते—मुक्तममुक्तं मुक्तामुक्तं यन्त्रमुक्तमिति ।

❋ ❋ ❋ ❋

अथ शीघ्रसन्धानम् ॥

आदानं चैव तूणीरात्सन्धानं कर्षणं तथा ।
क्षेपणं च त्वरायुक्तो बाणस्य कुरुते तु यः ॥ ३९ ॥
नित्याभ्यासवशात्तस्य शीघ्रसन्धानता भवेत् ।

॥ इति शीघ्रसन्धानम् ॥

❋ ❋ ❋ ❋

End:

हर्षो योधगणस्यैव जयलक्षणमुच्यते ।
अन्येन वायवो यान्ति पृष्ठे भानुवयांसि च ॥

अनुप्लवन्ते मेघा(घा)श्च यस्य तस्य ध्रुवं जयः ।
अपूर्णेनैव मर्तव्यं सम्पूर्णेनैव जीव्यते ॥

तस्माद्धैर्यं विधातव्यं इन्तव्या(प)रवाहिनी ।

॥ इति युद्धविधिः ॥

Colophon: ॥ इति श्रीशिवधनुर्वेदे भगवतो व्यासस्य कृतिः ।
वीरचिन्तामणिनामा धनुर्वेदस्य परिच्छेदः ॥

S. V. BHASKER

REVIEWS.

English translation of reviews of two publications of the Institute by Prof. L. Renou of Paris University. (The translation is through the kindness of Miss Biardeau of Paris, a student of the Professor.)

SUVARNASAPTATISASTRA.

The *Kārikās* which for us form the basic text of the *Sāṁkhya* school (in the absence of the old *sūtras* which are lost) have been, as everybody knows, translated into Chinese with a commentary different from Gauḍapāda's, in the middle of the 6th C. by a Buddhist monk, Paramārtha. This translation in which the *Kārikās* are called "the golden seventy" and do not fully coincide with the text as preserved in Sanskrit (the 63rd verse especially is missing), has given rise to impassioned discussions among the specialists, chiefly since the day when Belvalkar thought he had discovered the original which Paramārtha had made use of under the name of *Māṭharavṛtti*. Therefrom Gauḍapāda would have merely borrowed from Māṭhara. For A. B. Keith, Māṭhara's text would be the common source of the Indian commentator and the Chinese translator.

The present publication which, along with the *Kārikā*, gives the Sanskrit commentary recomposed on the basis of the Chinese version, will give Indologists a better approach to a comparative study than the Chinese version gave them, even with the help of Takakusu's French translation. Footnotes, which could have been more elaborate, mention the elements necessary for interpretation or comparison. An appendix transcribes the passage dealing with *Sāṁkhya* in Dharmakirti's *Madhyamakāvatāra*, as well as a short speech on the same topic translated from *Maṇimekhalai*, Ch. 27.

The introduction is invaluable. Mr. Aiyaswami Sastri, we think, has beyond doubt proved that *Māṭharavṛtti* is not to be identified with the text followed by Paramārtha, but he makes probable that it has borrowed a good deal from the latter. The original of the Chinese version remains to be discovered; that original was still available in the 11th c., since as Takakusu had already put it, Al-Bīrūnī's chapter connected with *Sāṁkhya* coincides for a large part with Paramārtha's text, and as the present author proves it, Kumārila and Kamalaśīla too refer to it.

But all the difficulties are far from being solved, and in order to go further we can only resort to conjectures. In short, A Sastri thinks that the commentary translated into Chinese has not been written by the author of the *kārikā, i.e.*, by that Īśvarakṛṣṇa whose personality, as everybody knows, remains surrounded with clouds; that this commentary is of the middle of the 4th c., as it is mentioned under the name of *Māṭharabhāṣya* (which has nothing to do with *Māṭharavṛtti* the editor says) in a Jaina work of the middle of the 5th c., so much so that it would nevertheless be Iśvarakṛṣṇa's contemporary. Lastly, this commentary, different as it is from the vulgate—and this is the most original point A. Sastri thinks he can prove—would represent an earlier stage in the development of *Sāṁkhya*; the series of the 16 products of evolution is here given in another way, and the conception of the subtle body is different. The editor of course comes to the problem of *Ṣaṣṭitantra*, a treatise which we associate with the name of Pañcaśikha; he suggests that the text used by Paramārtha is to be traced back to that ancient tradition.

We shall at least be grateful to A. Sastri for his having fully expounded the problem and brought forth new views which cannot be left aside.

SAMURTARCANADHIKARANA.

The Sri Venkaṭeśvara Institute of Tirupati has undertaken the study of several works relating to the Vaikhānasa sect, an independant branch of the Pāñcarātra. Their interest in that group is not only due to the fact that it has its centre in Venkateśvara's temple, near which the active Institute which bears the same name has been founded. But the Vaikhānasas are perhaps the most interesting among the Vaiṣṇavas of the South since they are an offspring of the Vedic school of the same name, that school being itself remarkable for its ascetic aspects. There is given the image of a cult which sprang up from a group of Vedic hermits and which has survived without a break until today without mixing with the bulk of the religious forms of the Pāñcarātra. Before writing the history of the system, it is necessary to publish the texts, at least the post-Vedic ones, the Vedic ones having been brought to light by Caland. Among a dozen of *Saṁhitā* which, we know, are mentioned, four have been established, at least partly. They are: Bhṛgusaṁhitā, edited in Telugu script. Marīci's Saṁhitā, published under the title of *Vimānārcanakalpa* under the auspices of the Institute of Tirupati. Also a third one,

Kāśyapa Saṁhitā, (which has nothing to do with the Tantric text of the same name), edited under the title of *Kāsyapajñānakanda* in 1948 by Pt. R. Parthasārathibhaṭṭācārya. Here is the fourth one, Atri's Saṃhitā. It is the most complete and the richest one.

The contents of course have little to do with the Vedic source. It is all about the cult at the temple. By its very title the treatise deals with the idol's cult, either under its daily form (*pūja*), or on the occasion of solemn ceremonies. Building of the temple, of the divine image, consecration, description of the different types of the idol and their purposes, along with the corresponding rites, etc., that is the common stuff of all the Vaisṇava *Saṁhitās* ; but here we get the impression of a peculiar, definitely located cult, of a topical description, in spite of the inevitable versified form of that sort of treatises. This edition will be indispensible for those who will work in that field of the origins of Southern Vaiṣṇavism of which so little has been known so far.

ANNALS

The Annual prize distribution of Sri Venkateswara Oriental College was celebrated in the Hall of the Oriental Institute on 11th April 1952 at 4 P.M. with the Hon'ble Mr. Justice N. Somasundaram Judge, High Court of Madras in the Chair. Mr. P. V. Ramanujaswami, M.A., Principal of the college read the Annual report. The report stated that the strength of the College during 1950–51 was 218 including 22 girl students as against 196 in the previous year with 23 girls and that the expenditure on the College was Rs. 78,000/- including the cost of free-boarding which amounted to Rs. 26,000/- It was stated that the strength of the Sanskrit section was not encouraging and every attempt was being made to increase it. In spite of the invaluable culture embodied in its literature, Sanskrit suffers the ill fate of being neglected and forgotten unless effective steps are taken by those in power to encourage its study and revitalise the language. Continuing the report stated that the results of the University, Public and class examinations were as usual satisfactory and prizes were awarded to the students who distinguished themselves in the examinations. Some of the Pandits of the College were encouraged to carry on research work in their off-time by publishing their works through the Institute. In addition to the regular class work, the Pandits delivered some series of extra-curricular lectures for the benefit of the students and the public. The report also stated that 22 students of the college participated in the Venkateswara Suprabhatam recitation competition.

The President distributed the prizes to the students. The function closed with the vote of thanks proposed by the Principal of the College, Mr. P. V. Ramanujaswami.

The fourth Annamacharyulu day was celebrated on the 10th and 11th April 1952, as usual in a pandal specially erected and decorated for the porpose in the site dedicated to Sri Thyagarayaswami in Tirupati. A special feature of the festival this year was the institution of lectures on the life and work of Annamacharyulu in addition to performances of his songs by several musicians invited from different parts of our state. Messrs

J. Channareddi, M.A., B.O.L., Lecturer in Telugu in Sri Venkateswara College and K. M. Krishnamurti, B.A., B.L., Additional District Munsif delivered lectures on the two days of the celebration. The Hon'ble Justice P. Satyanarayanarao, Judge, High Court Madras presided over the second day's proceedings. The Director of the S. V. Oriental Institute, Mr. P. V. Ramanujaswami, M.A., welcomed the guest and presented a report on the conduct of the festival. A competition in the songs of Annamacharyulu was conducted on the 9th April for school-going boys and girls in which participated. Prizes were distributed to the competitors by the President of the function.

The artists of the All-India Radio, Vijayawada and Madras stations, provided the accompaniments to the several musicians. The All-India Radio, Vijayawada, as in previous years, recorded excerpts from the performances of the musicians and broadcast them on the following days.

Mr. R. Ananthakrishnasarma, Reader in Music in the Institute, supervised the conduct of the celebration.

The Fourth session of the Summer school of Hindu Religion was conducted for four weeks from 7th May 1952 at Tirumalai. As in the previous years, the Director of the Oriental Institute, Mr. P. V. Ramanujaswami was entrusted with the work of organising and conducting the school. The lecturers and teacher-students were provided with the necessary accommodation by the Devasthanam authorities. The school was inaugurated by Mr. K. Balasubramanya Ayyar B.A., B.L., M.L.C., of Madras. In his inaugural address Mr. Balasubramanya Ayyar stessed on the antiquity of the Hindu Religion and its comprehensiveness. He appealed to the teacher-students to make the best use of the time in the school and put the things they learnt into practice.

Messages wishing the school success were received from Mr. C. Rajagopalachari, Chief Minister, Mr. K. Venkataswami Naidu, Dr. R. Naganna Gowda, Ministers and Mahamahopadhyaya K. S Krishnamurti Sastri, Poet-Laureate in Sanskrit.

As in previous years, distinguished scholars from different parts of our state were invited to deliver lectures on the different topics of our religion. The number of lecturers invited from outside is small owing to a new departure followed this year. The Devasthanam has recently published a Hand-Book of Hindu

Religion and copies of the book were supplied to the students free of cost. They were required to study it as a textbook of the school and three lecturers, namely Sri D. T. Tatacharya, Sri K. C. Varadachari and Sri P. V. Ramanujaswami were requested to explain the different parts of the book to the students. The general lectures by outside scholars were intended to supplement the information contained in the book. At the end of the course a written examination was conducted on the matter contained in the Hand-book and dealt with by the three special lecturers and those who stood first were given prizes in books.

The closing function was held at 5 P.M. on 3—6—52 in the Vasantotsava Mantapam in the west mada Street at Tirumalai. The Hon'ble Mr. K. Venkataswami Naidu, Minister for Religious and Charitable Endowments presided over the function. Mr. P. V. Ramanujaswami who conducted the school gave a short account of the conduct of the school. He stated that the strength of the school was 42 in that year and that in the examination held in the Handbook of Hindu Religion, six students came out in the first class, with a lady student Sri P. K. Rajeswari topping the list.

Dr. R. K. K. Thampan, Superintendent of the Maternity Hospital, Egmore, distributed the certificates and God's prasadams to the students and the two prizes awarded by Dr. K. C. Varadachari, Professor of Philosophy in the Sri Venkateswara College to students who stood first and second in the examination. In distributing the certificates Dr. Thampan congratulated the students for undergoing the course and exhorted them to propagate what they learnt among their students.

"India has been famous from times immemorial for her spirituality and if we do not foster her religion, India will lose her proper place in the world," said the Hon'ble Mr K. Venkataswami Naidu during the course of his Valedictory address to the students. He advised the students to assimilate the principles of our religion and propagate them far and wide. Continuing he said that as religious instruction could not now find a place in the curricula of School and Colleges, the trustees of Devasthanams should make it a point to give prominence to the teaching of Hindu religion and he hoped that religious instruction would be made compulsory at least in the educational institutions conducted by the Devasthanams. He asserted that more things can be done by offering prayers to God than we think of.

Dr. K. Kunhan Raja, Professor of Sanskrit in the Teharan University, who was present on the occassion, hoped that, under the regime of Ministership of the Hon'ble Mr. K. Venkataswami Naidu, the School of Religion would develop into a College of Theology under the auspices of the Devasthanam.

Sri M. Ramanujachari, one of the Members of the Board of Trustees of the Devasthanams, welcomed the Hon'ble Minister in the beginning of the function and Sri C. Anna Rao, Executive officer of the T. T. Devasthanams proposed the vote of thanks to the Minister and the guests at the end.

A Correction.

"We are sorry to note that in the *Sri Venkateswara Stutiratnamala* edited by the Late V. Prabhakarasastri, Reader in Telugu and published by the Institute, the following six stanzas composed by Sri Pingali Lakshmikantham, M.A., of Waltair were by mistake attributed to Tirupati Venkata Kavulu on pages 66 and 67.

చ॥ వసుమతినెల్లఁ జో సపరివారముగా విహరించు నిందిరా
రసికున కాంధ్రకాననధరాధరసానువిహారలీలలిం
పొసగఁగఁ బోలు నాంధ్రకవితోక్తులఁ జేరికమైవినన్ ముదం
బెసగఁగఁ బోలుఁ గోరివసియించెను శేషగిరిన్ బ్రసన్నుఁడై.

గీ॥ ఆపరంజ్యోతి కుపనిషదర్థమునకుఁ
బేరుపెట్టిరి యాంధ్రులు వెంకన యని
అలజడులవేళ "గో" యని పిలిచి నంతే
'ఆ' యనుచుఁ బల్కు వెంకన్న యాదుకొనును.

ఉ॥ పోయిన ప్రాణమున్ మరలపోసి సుతున్ బ్రతికించి యిచ్చె 'అం
భా' యని యీనమోపయిన యావు నదిన్ సుడిలోమునుంగఁ దె
ప్పె యొక యొడ్డు సేర్చెను దయానిధి వెంకటనాయకుండు మా
సాయన యంచు మ్రొక్కుదురు నమ్మినవారు విశుద్ధచిత్తులై.

గీ॥ సచ్చిదానందు నిలయమ్ము సత్యలోక
మాఱులోకాలపై నున్న దనిరి బుధులు
వెంకటేశ్వరు భూతల విష్ణు లోక
మారుకొండలపైని ప్రత్యక్ష మగును.

గీ॥ కమలబాంధవు కిరణాంకురములు శ్రీని
వాసు గోపురశిఖర సువర్ణ కలశ
మూర్ధమును సోకి మెఱయకమున్న కొండ
చేరవలె నని సందడించెదరు జనులు.

చ॥ కడచినయాపదల్ కథలుగా సహయాత్రికుతోడఁ జెప్పుచున్
గడపిన వెంకటేశ్వరుని కారుణికత్వము నుగ్గడించుచున్
గడలు ప్రతిధ్వనింప భజనల్ పచరించుచు నేడుకొండలున్
గడియలమీఁదఁ బ్రాకెదరు కందళాత్ముని భక్తు లయ్యెడన్.